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M. Shoury



It is difficult to feel any great wave of sympathy for those gay and gorgeous girls who sing and dance in the chorus of operas and musical burlesques.

I suppose they have their troubles, like everybody else. Toothaches and headaches and cold feet and bills, and all the rest of it, but their happiness is so well assumed that if they are miserable they ought all to be star actresses instead of chorus girls.

I recollect being at Weber and Fields' one evening, and a young man pointed out one particularly pretty girl, blonde and smiling, and wearing stunning yellow tights and high heeled golden slippers.

"I know that young lady," said the man, indicating her by describing her costume. "Poor girl! I am awfully sorry for her."

I examined her carefully through an opera glass to discover if possible what special misfortune she was afflicted with. But she seemed especially cheerful and happy, and rather skittish.

"Why 'poor girl'?" I asked. "She seems to have diamonds up to her knuckles on each finger, and—yes, her thumb also. I can't see anything poverty stricken about that young woman."

"Ah, you don't know what those girls have to suffer!" he said, coloring deeply.

I was interested at once. Here, I thought, is a chance to expose some great wrong. Weber and Fields are ill-treating these girls in some way, I thought. Posting to the public as generous, good-hearted sports, who would rather joke than eat, and probably inflicting some cruelty upon these helpless young women.

I looked again through the glass, and imagined I could detect lines of care on the faces of Frankie Bailey and Bonnie Maginn. And Fay Templeton was losing flesh, too.

"What do they have to suffer?" I asked. "Cold dressing rooms, a cruel stage-manager, or what? Is Peter Dailey haughty to them? Is Weber or is Fields the most brutal to them?"

"Oh, it is nothing like that," he said; "it is—in fact—it is—er—tights!"

"Tights?"

"Have you ever worn tights?"

"I beg your pardon?"

"No, but really—you know—Miss Flip Flop, there, told me that those tights have to be put on in such a way that there is not a wrinkle in them. They can't possibly sit down in them, and it is positive torture to wear them for an evening's performance."

"Well, she is about the most cheerful looking girl I ever saw under torture," I remarked as she winked at a man in one of the lower boxes. "My boy, I fear that young woman has been stringing you."

I had heard of lots of troubles, cruel landlords, and corns, and indigestion, but the hardship of wearing tights was something distinctly new to me.

The matter was brought up again the other day, when I received this letter from one of the young women who dances in The Sorrows of Satan:

My Dear Matinee Girl:

I know you are at all times interested in the hardships and dangers to which women of the stage are exposed, and I write to call your attention to a matter which is causing many of us considerable alarm. If you witnessed the performance of The Sorrows of Satan you may have noticed that in the scene where we dance wearing white satin trousers we moved stiffly and ungracefully. It was all owing to the fact that we were extremely uncomfortable and in danger.

Owing to the electrical effects which are produced in this dance, each girl carries in the loosely-batted back of her satin trousers an electric battery which weighs nearly fifteen pounds. It is not only difficult to dance gracefully while carrying this weight, but there can be no spontaneity in our movements when we feel afraid that at any moment something may go wrong with the mechanism of the batteries and we might receive a shock which would certainly be unpleasant, if not dangerous. The strained smiles which we wore on the first evening, which were commented upon by many in the audience, were due to this fact; and I trust something will be done to help us.

This seems like a case calling for genuine sympathy. I should imagine that it would be unpleasant enough to carry a fifteen-pound battery around in that way, but to have to dance and look pleasant while in danger of several volts of electricity being projected into one does seem a little bit like projecting the mourners.

Up at the American Theatre, where they introduce little break-downs and clogs in between scenes of The Bohemian Girl and Faust, they have one of the most hard-working companies that it has ever been my pleasure to listen to.

Every one sings and sings earnestly, getting all there is out of the songs and winning plentiful and enthusiastic applause. They don't have tiaras, or diamonds, or low-backed dresses over on Eighth avenue, but they show a genuine appreciation of the sweet old music.

When H. L. Chase, who sang Count Arnheim's role in The Bohemian Girl, gave "The Heart Bowed Down" in thoroughly exquisite style, the audience rose on its hind legs and howled for more.

Joseph Sheehan, who is good-looking and manly in his acting, is getting altogether too robust for a tenor. And his voice is taking on flesh, too. And Lizzie Macnicol likewise. How is it that these clever, handsome, sweet-voiced people ever allow themselves to reach a point when to turn back means a matter of serious deprivation and dieting?

Taken in time, fat can be combated easier than other diseases. It is simply fatal to a singer or an actor of romantic parts to become a heavyweight. If they are careless enough to go on in the primrose paths that lead to adipose tissue in superabundance, there'll come a time some day and it will be time to take a reef.

I don't believe in obesity pills or flesh reducers of any sort except hard exercise, increasing day by day, in the open air, perspiration and, of course, a reduction of flesh-producing foods.

Ask any of the jockeys or the pugilists and they will tell you they can get rid of several pounds a day without any serious inconvenience. Just a little hard work.

Muldoon and Professor Donovan have

recipes for taking off flesh that include no injurious drugs or none of the evil effects of many of the obesity mixtures.

I have talked with all of them on the subject of training, for I think training the human body to the perfection of condition which they attain is as wonderful and beautiful as the vicious ring contests are horrible.

I wish some of those pugilistic stars would start a class for training down our stage stars. It would be worth getting up early to see the pupils trudging through the Park about seven o'clock in the morning, wearing heavy sweaters and carrying heavy sticks and walking for all they were worth.

It would be a big class and a distinguished class, for there is something about success that makes double chins sprout out like crocuses in the Springtime.

Up goes your reputation in one side of the scales, and down you go in the other. When your fame reaches its highest notch you are anchored firmly down below.

Your chest expands proudly to the plaudits of the multitude, and next morning you have to let out your waist band as well as your hat.

You stand knee-deep in violets thrown at you from a frenzied audience, and then sink on a gilt chair in the dressing room to get over it. And the gilt chair breaks under your weight.

I have had to get rid of all the gilt chairs in my house since I have so many distinguished people call on me. Besides, I am getting a little heavy myself.

Isabel Mallon, who died of pneumonia last week in this city, was one of the most popular of women writers with people of the stage, as with thousands of readers throughout the country.

If all the pleasant, kindly words her pen has written about the stage and its people could be changed to fragrant blossoms it would make a fitting garland for the busy hands and brain now still forever.

I knew Mrs. Mallon only slightly, although I had a very pleasant letter from her a few months ago. She was a splendid example of



The Arthur Winter Memorial Library

plucky, indefatigable womanhood, and her death was the more deeply regrettable from the fact that after a journalistic career typically filled with more thorns than roses, she had reached a place on the road where she could stand and look back with a smile over the hard places she had struggled through.

She had gained a well-merited success which had not changed her nature any more than the adversities of early life. Her "Bab" letters, by which she was best known, were redolent of her cheerful, bright, domestic nature. She was one of the many latter-day blue stockings fond of housekeeping and the homely art of cooking that she was of the pen by which she had hewn her way to prosperity. The death of her mother, to whom she was fondly attached, hastened her own untimely decease.

Jean De Reszke is getting lots of our worship of late and he is more deserving of it than nine-tenths of our idols. Somehow, he dresses his parts perfectly and sings them exquisitely as well, so we can't do any less than admire him.

His Romeo dress the other evening in the first act was a dream. A cloak of brocade satin fell from his shoulders in the most graceful folds. The doublet was velvet and the tights were right up to date—one leg being thickly spangled in steel.

Here was a Romeo for a picture! A dashing, love-wild youth, to the manner born, singing his very heart out beneath his lady's balcony.

Oh, it is such a pleasure to hear opera folk and be able to look at them at the same time.

THE MATINEE GIRL.

ENGAGEMENTS.

Walter Kibourne, for At Fort Bliss, to play Lieutenant Walters.

W. H. Post, stage manager, Avenue Theatre, Pittsburg.

Ada Levick, for The Village Postmaster.

Lynn Pratt and C. W. Vance, for Madame Modjeska's company.

Allan Davenport, for Devil's Island.

Murray Woods, as stage-manager of E. H. Sothern's company.

Laura Almosenino, with A Bachelor's Honeymoon.

Mr. and Mrs. Edwin Hanford, for Tony and Tina in My Sweetheart.

Mary Breyer, with Otis Skinner in Rosemary.

Harry T. De Vere, as stage director; Mercita Esmonde, for the Adventuress, and Lillian Bowen, for the lead, in In Peril.

ARTHUR WINTER MEMORIAL LIBRARY.

It is eminently appropriate that the memory of William Winter's son should be preserved in the minds of men by a collection of books. At the time of his death, a dozen years ago, Arthur Winter was a lad of only fourteen, but he had already given promise of following worthily in the literary footsteps of his father. His comrades remember him as a popular boy among boys, while older men, who saw the more serious side of his nature, think of him as a young student whose future would doubtless have been a brilliant one. His death was the result of an accident, and to Mr. and Mrs. Winter was an almost heart-breaking calamity. But in this memorial, which they established in 1886, it is the joy of their son's life rather than their own sorrow at his passing, that is perpetuated.

The library is located at the Staten Island Academy, New Brighton, S. I., and is to the visitor the most interesting department of that institution. The guest-book shows that many well-known literary men and players have made visits there, and, indeed, one could scarcely find a more tempting Mecca for the book lover. The room itself has a scholastic air that lures one to spend hours in turning the leaves of the valuable volumes—some almost priceless—that line the walls. The color scheme is old blue and terra cotta, and the furniture is of Flemish oak. The Greek Parthenon frieze represents the cavalcade of Phidias. A fireplace of generous dimensions gives the note of comfort so dear to the students' heart, and on every side are evidences of the careful thought with which this model library was planned.

A MIRROR representative who visited the place last week had the good fortune to be shown about by F. E. Partington, the principal of the academy, and from him learned something of the library's treasures. The collection is especially rich in dramatic literature, as, besides the books given by Mr. and Mrs. Winter, there have been hundreds of volumes added by members of the theatrical profession, who are friends of the eminent critic, Sir Henry Irving, Ellen Terry, Augustin Daly,

Joseph Jefferson, Mary Anderson, Ada Rehan, William Warren, John Gilbert, and many other players, have presented books to the library, and these books bear the autographs of the donors, as well as, in many cases, the autographs of the authors.

Among the most valuable volumes shown by Mr. Partington to the reporter were those that came from Edwin Booth, and the rarest of all, from a bibliophile's view-point at least, was a "Breeches Bible," of which there are but seven copies known to be in existence.

Turning from the shelves, the visitor found many photographs of celebrated men and women of the stage in places of honor on the walls. Indeed, the dignity of the drama is brought forcibly to one's mind again and again as one looks about the library, and it is beyond question that the students who have access to it will obtain the highest regard for the art of the theatre. They will become appreciative of the theatre—demanding always the best that the theatre affords.

And so, in establishing a memorial to their son, William Winter and Elizabeth Campbell Winter have rendered a service to dramatic art and have set a permanent monument to the honor of the stage.

A STORY OF A RABBIT.

The laugh was on Andy Amann, the German comedian of A Boy Wanted, in Oskaloosa, Iowa, the other evening. The company reached Oskaloosa early in the day and Mr. Amann, securing a gun announced his intention of spending the afternoon in rabbit hunting. He returned about dinner time, bearing, as the result of his hunt, one rabbit. He discoursed much and fully upon the exceeding scarcity of rabbits, and upon the expert shooting that had been required for him to bag his solitary prize. Directions were given for the cooking of the rabbit after the performance, when it was to be discussed at a supper.

While the crowd was filing into the theatre for the performance, a small boy, a perfect specimen of that variety of the genus jay that is indigenous to Iowa, presented himself at the door with a pass signed by Andy Amann. The boy's appearance was so wild and woolly that the doorkeeper questioned him as to where he got the pass.

"I'm the boy that give the man the rabbit," was the answer. "He gimme a pass to the show to pay for it."

The boy saw the show, but he didn't know that he was the cause of the suppressed explosions of laughter on the stage that came perilously near breaking up the performance. The manager hadn't been long in spreading the story back of the curtain, and it will be some time ere Mr. Amann hears the last of his exploits as a sportsman.

GOSSIP.

At the close of the second act of Why Smith Left Home, at Adrian, Mich., the other evening, Mrs. Annie Yeamans, the "cook lady" of the farce, received a handsome bunch of carnations from six of her young men admirers of that place. A card gave their names and asked for their admission to "the cook ladies' union." Mrs. Yeamans has scored everywhere in this part, which is one of the happiest she has ever played.

The Pay Train company, under the management of Carl Brehm, closed at Council Bluffs, Ia., Dec. 10, with salaries in arrears.

Outing for January contains an illustrated article, "A Fox Hunt on the Pee Dee," written by Jane Marlin, the clever correspondent of THE MIRROR at New Haven, Conn.

Charles A. Feinler and A. W. Rader have leased the Wheeling (W. Va.) Opera House for two years, and Mr. Feinler will manage hereafter both of the theatres in Wheeling.

Madeline Luck was ill recently at Anderson, Ind., and the part of Estrella in El Capitan was played by Mae Gundersen at one hour's notice in a most acceptable manner.

Selden's A Spring Chicken company closed a season of twenty weeks at Hartford on Dec. 31.

A row of coupon tickets were stolen from the box-office of the Star Theatre, Cleveland, O., the other day, and, although two men were in the office they didn't see the tickets go. The ticket rack is very near the window, and some one reached in, helped himself and went his way.

Griffin and Griffin are making a hit with Harry Green and Dick Griffin in Two Merry Tramps. The company includes Miss E. Conda, May Griffin, Jack Ward, Ed Hart, W. M. Talbott, Walter A. De Prae, Isadore Frank, E. Harrington, and Beatrice Karney, under the management of Henry Rice.

Charles Leonard Fletcher opened in Mahanoy City, Pa., last week in his new version of Dr. Jekyll and Mr. Hyde. Mr. Fletcher is now under the management of Hugh C. Quarles, of the Bijou Theatre, and Albert M. Mansfield. In his company are Ruth Royal, Margaret Gallagher, Juliet Sager, Archie Allen, Lovett Rockwell, John Newman, Edward Summers, and Sidney Barrow. D. E. Barnett is in advance.

Christopher Bruno appeared for the last two performances of Hotel Topsy Turvy as the bogus Count Zarifouff and scored successfully.

Scenic Artist E. W. Frazer was overcome by nervous prostration through his hurried preparations for the mounting of The Sorrows of Satan, at the Broadway.

William Foote, formerly of Haverly's Minstrels, was taken to Bellevue Hospital, having been found talking incoherently in the streets. He had been a lodger at the Mills Hotel.

Lloyd Wilson, a negro usher at Daly's Theatre, was run over by a train at Winfield, N. Y., on Dec. 26, losing both legs.

The Belle of New York company left Chicago on Dec. 25, guarded by detectives, to prevent a repetition of the seizure nuisance that detained The Telephone Girl company several weeks before.

Rosalind, adopted daughter of Mr. and Mrs. John T. Sullivan (Rose Coghlan), was bitten on Dec. 24, at New Rochelle, N. Y., by a pet dog. The child, thirteen years of age, was painfully, but not seriously injured, the matter having been much exaggerated by the daily newspapers.

The class of '01, of Columbia College, presented at Carnegie Lyceum, on Dec. 26, a farce, The Runaway Boy, by Allison Michael Lederer.

George K. Robinson, manager of the Frankie Carpenter company, was enabled to leave St. John's Hospital, Lowell, Mass., for his home in Worcester, on Dec. 15, and rejoined the company on Dec. 26 at Haverhill.

Rose Stuart has joined Why Smith Left Home, to replace Marion Giroux, who has resigned on account of illness.

Mark E. Swan, author of Brown's in Town, will retire from the cast of that farce about Jan. 8, and will probably not act again, devoting his time to writing.

John E. Dvorak and W. T. Nelson are making arrangements to take Cyrano de Bergerac on the road after Mr. Dvorak's engagement in Dr. Jekyll and Mr. Hyde at the Grand Theatre, Chicago, week of Jan. 8.

W. C. Elmendorf has abandoned his contemplated tour of Dangers of a Great City, in which Master Paul Brady would have been featured. Another play will be substituted. Master Brady has resigned from the Miles Ideal Stock Company to rest, after a successful season of thirty-two weeks.

Gay Rhea, who was taken ill at Atchison, Kan., recently, has been removed to her home in Joplin, Mo., and may be unable to resume her work for a year. Her company, known as Gay Rhea and Her Own Company, continued until Jan. 1.

Estelle Wills reports that while stopping at the Imperial Hotel, Steubenville, O., a pair of diamond cuff buttons were stolen from her trunk. Miss Wills says she will hold the hotel proprietor responsible, believing that the buttons were taken by one of his employees.

William Sheldon will succeed Sydney Booth in A Dangerous Maid at the close of the New York engagement.

The Sherman Opera House, Newark, N. Y., was burned on Dec. 27, along with a business block. The building was valued at \$37,000, partly covered by insurance.

Percy Tuttle will leave William Owen on Jan. 4, at Waseca, Minn., returning to Milwaukee.

The scene painters have started work on the scenery for James A. Herne's production of The Rev. Griffith Davenport, which is to be done at the Herald Square Theatre, Jan. 30. Ernest Albert will paint the three interiors that are to be used and Wise and Dayton, of Tyrone, Pa., are to paint the various cyclorama drops.

Aida Blair, Elita Proctor Otis' understudy, successfully played Miss Otis' role in Sporting Life at the Academy last Wednesday afternoon.

William G. Stewart and Harry L. Chase, of the Castle Square Opera company, had the grip last week. Wilford Walters sang the baritone role in Lurline at the American last Wednesday with success.

IN OTHER CITIES.

SAN FRANCISCO.

The week immediately preceding Christmas is never a bountiful one for theatrical managers. People need their spare dollars for Christmas presents; and even the well set does not turn out in force. The most novel thing produced during the week was "George E. Lask's Christmas Extravaganza, The Yellow Dwarf," at the Tivoli, opening 19. The idea was not novel, of course, for it was of the good old-fashioned Christmas pantomime style, with mortals and immortals, good and bad fairies, orange groves, fairy grottoes and enchanted bowers, the whole illustrating the never-smooth course of true love between a beautiful maiden and her gallant betrothed. Still, it was worked out in an ingenious way, and the result was a success which will entitle the spectacle to endure well beyond the holiday season. There is a ballet of frellies and a march of steeple knights, both particularly effective. The costumes are strikingly rich and handsome and the stage setting good. The whole Tivoli aggregation of talent has been impressed into the common service. William Pruette took the character of an affected, mincing queen dowager. He made a pronounced success of the impersonation. Phil Branson was the dwarf, quaint, ugly and amusing. Edwin Stevens had the part of an Irishman, a style of comedy not thought to be best suited to him. He showed his versatility by making a hit in the character. He was well made up, and with William H. West joked and sang some clever songs. He also appeared in a remarkably clever specialty. Master Arnold Grazer scored a decided hit with a con song and a dance. Of the women, Anna Lichter was as captivating as ever. This captivating young actress sang and danced charmingly. Elvia Crox, too, was seen at her best. She was the fairy prince to Miss Lichter's pretty maiden. She acted with spirit, looked and sang well, especially a song called "Kiss Your Mammy, Little Pickaninny." In an Yvette Guilbert impersonation she was not quite so happy. As the run of The Yellow Dwarf continues new gags and songs will be introduced, and the spectacle is sure of doing good business. The music is admirably handled by Hirschfeld, the Tivoli musical director.

Daniel Sully opened his second week at the California with O'Brien the Contractor. The play never fails to charm, thanks to the perfect skill with which Sully portrays the chief character. As the great, big-hearted Irishman, he is at once humorous and dignified. His reception was of the old-time sort.

The popular young star, Nance O'Neill, opens an eight weeks' engagement at the California Christmas night. She has just returned from the Hawaiian Islands, where she met with nothing but success. For the first four nights and a special matinee 26 she presents Magda. The three following nights Guy Mannering will be given, with Nance O'Neill as Meg Merrilies. The matinee of 31 will be devoted to Ingomar, and New Year's night Miss O'Neill will play Nancy Sikes in Oliver Twist. She has earned such fame on the Coast for the originality, the freshness of her acting, that her reappearance is hailed with joy by all theatregoers.

A Parlor Match ran a second week at the Columbia. Week 26 William H. West's Minstrels are sure to draw large houses. The organization includes Carroll Johnson, the favorite black-face artist; the Freeze Brothers, tambourine manipulators; Trovillo, ventriloquist; McMahon and King, Eddie Moran, Lewis and Ernest. The performance is advertised to conclude each evening with a grand spectacle entitled Remember the Maine. William H. West will impersonate Captain Sigbee.

At the Alcazar, Roland Reed's comedy, Humbug, drew fair houses week 19-25. Earnest Hastings took the chief character and made a hit. In his impersonation of a German youth in the last act he did exceptionally good work. Charles Bryant was good as a tough. Others who contributed to the hilarity of the performance were Frank Denthorpe, Clarence Montaine, Howard Scott and George Osbourne. Mrs. F. M. Bates, who has rejoined the company, was well received. A Midnight Bell, with L. R. Stockwell in the cast, is the holiday attraction.

Uncle Tom's Cabin was revived at the Grand Opera House 19. James Brophy played George Harris instead of, as was expected, Uncle Tom. He was earnest and forcible. James Corrigan was remarkably good as Uncle Tom. Leslie Morosco, enthusiastically welcomed on his return from Honolulu, played Marks, the lawyer, with effect. Landers Stevens was Legree, of course, effectively villainous as usual. Others worthy of mention were Lorenz Twood as Eliza and Cassy, Marie Winslow as Polly, Julia Blanc as Ophelia, Lillian Elliot as Mrs. St. Clair, Polly Tupper as Chloe, Fred Butler as Phineas, Max Von Mitzel as St. Clair, and Maurice Stewart as George Shelby. Baby Ruth was welcomed as Little Eva.

Week 26 The White Squadron will ring down the curtain on the most remarkable run by a stock co. known in this part of the world. Manager Walter Morosco will have the record of 622 consecutive performances of popular melodrama. The Grand Opera House shortly undergoes redecoration preparatory to the grand reopening with Melba in March.

Manager Leavitt did fair business 19-25 with A Bunch of Keys. Ada Bothner as Teddy Keys carried off the honors. Frankie St. John danced and played well in the part of Dollie Dobbs, a domestic. George F. Hall was acceptable as Tom Harding, a lawyer. Other roles were creditably filled. Week 26 Con Hollow is to be presented for the first time in this city.

On the afternoon of Christmas Day a juvenile performance of The First Born is to be given at the Alcazar, the proceeds from which go to endow a bed at the Children's Hospital. Charles M. Thall, son of Mark of that ilk, presides over the committee. There will be a Christmas tree on the stage, and George Osbourne will act as Santa Claus.

Adelaide Fitz Allen is the new leading woman at the Alcazar, taking the place of Gretchen Lyons. She appears in A Midnight Bell. Lewis Morrison and his wife open a three months' engagement at the Alcazar in May. Upon its conclusion the stars will go out on tour under the management of Thall and Belasco. They will play at all the principal towns on the Pacific slope, after which they will go to the Hawaiian Islands, and, possibly, on to Australia.

When the two weeks' run of A Midnight Bell is concluded, L. R. Stockwell takes the piece over the Northwestern circuit, east as far as St. Paul. Christine Hill, wife of Wallace Shaw, has signed with Daniel Sully for the remainder of his season.

Edwin Stevens has a new monologue and song medley which he gets off with great effect in The Yellow Dwarf.
FRED S. MYRTLE.

DENVER.

We did not get the International Opera co., the original booking at the Broadway, but we were favored with, I imagine, the best part of it. Madame Clementine De Vere, assisted by Miss Eleanor Broadfoot, George Mitchell, Winifred Goff, and Signor Romualdo Sapio, a quintet of talented people, who gave two very delightful operatic concerts at the Broadway Theatre 22, 23. The attendance was not what the merit of the attraction warranted, but doubtless this was occasioned by the fact that the week before Christmas is seldom a good one from a theatrical standpoint. The bill presented the first night included the garden scene from Faust, the balcony scene from Romeo and Juliet, and the fourth act from Il Trovatore, all of which were presented with full orchestra accompaniment, stage setting, accessories, etc. In fact, the entire concert was much more satisfactory than similar entertainments here that have been heralded with loud acclaim. Clementine De Vere is a thorough artist, who, while not great, is nevertheless conscientious and pleasing, and has a voice of splendid range and beautiful quality, and handles it most effectively. Eleanor Broadfoot, in addition to being a contralto of

much ability, is also an excellent actress, and her work was eminently satisfactory. Mr. Goff and Mr. Mitchell were acceptable, and Signor Sapio as a conductor left little to be desired. The second night's programme included, in addition to an operatic concert first part, Lina Lehmann's song cycle, "In a Persian Garden," a novelty in this city. Taken in its entirety, I do not think the composer has given Omar Khayyam's magnificent poems quite as worthy a musical setting as they deserve, although at times she has admirably interpreted the Persian poet's philosophy, her music being impressive and appropriate, but at other times it seems a bit conventional and commonplace.

The Young Ladies' Clio, a local organization, gave an entertainment at the Broadway 19 to a packed house. Proceeds devoted to charity. 1492, with Stuart as Isabella, did a large business at the Tabor 18-24. Stuart has surrounded himself with a good co., and has brought the extravaganza up to date in so far as songs and dances are concerned. While I do not think Mr. Stuart is quite justified in calling himself "the Male Part," nevertheless he is a pretty clever fellow in his line, and to my way of thinking is the least offensive female impersonator on the stage. He sings surprisingly well and without the falsetto notes which mar the efforts of most male sopranos. Neil McNeil was funny as King Ferdinand. Eleanor Kent as Joanna sang prettily and looked well. Young Edward Lloyd, the boy baritone, showed his voice to be possessed of some phenomenal notes. Flanagan's Ball will be the holiday attraction at the Tabor.

Manager Frank Readick's stock co. at the Orpheum has been presenting Fanchon 18-26 to well pleased audiences.
F. E. CARSTARPHEN.

MILWAUKEE.

The Only Way, a one-act drama by Mrs. F. N. Weinhold (formerly May Bretonne) and Clarence Maiko, of this city, received its original production on the stage of the Alhambra Theatre Dec. 25, with Frederick Paulding in the leading role. The play runs about thirty minutes, and is full of strong dramatic situations which follow each other in quick succession and sustain the interest to the end. The story tells of the Rev. George Brandon, a Church of England clergyman with pronounced High Church views, who falls in love with a woman whom he cannot marry on account of his vow of celibacy. The woman becomes the wife of another, who wrecks her life and finally murders her, though the crime is unknown until the husband, torn with remorse, goes to the church and makes confession of his guilt to the priest, who in a moment of wild, blind fury kills him and disappears as if he had been swallowed up.

The scene of the play opens upon a mining camp in the far West of America; the miners have returned from a lynching; one of their number, unable to stand the horror of seeing a human being swung off into eternity, turns away in disgust. He is rallied at by his associates, and, finally, in the seclusion of his own home, relates the story of the murder committed in England long ago. The circumstances are so skillfully adjusted that as the events follow each other in the recital it becomes apparent that it is the murderer relating the story of his own crime. His partner accuses him of it, and reveals himself as a detective from Scotland Yard, who has been following Brandon for months for the purpose of obtaining the confession he has just made. The refugee clergyman, when the detective proceeds to arrest him, kills himself rather than return a prisoner to England, and the curtain falls on his death. The recital of the story of the crime afforded Mr. Paulding an excellent opportunity to display his highest talents as an actor, and an idea of his personal success in the role, and also that of the play itself, may be gained when it is said that the audience which packed the immense theatre recalled him six times at the close, and bestowed enthusiastic and spontaneous applause during the action of the piece. The role of the detective was ably taken by Lucas Noble, while Lura Comstock gave a charming portrayal of the character of Flossie, a wild Western flower, upon whose shoulders was laid the responsibility of the only slip of comedy that creeps into the play.

The bill was completed by a full complement of vaudeville artists, which made one of the most attractive performances presented at the Alhambra for some time.

El Capitán was given at the Bijou 25 to a full house. The co. gave the opera in a very meritorious manner. William Mandeville being particularly good in the leading role. Edward P. Wilks and Kate Michels are deserving of special mention, and the remainder of the co. did satisfactory work. The costumes and scenery were picturesque, and the audience was pleased. The Russell Brothers in Maids to Order 1-7.

The Salisbury Stock co. gave a very praiseworthy production of The Silver King at the Davidson 25 to the capacity of the house. Adele Block made her first appearance with the co. as Nellie Denver and won immediate favor. Her work was excellent and she will undoubtedly become very popular here. Benjamin Howard in the title-role gave a very effective and painstaking performance, and well merited the applause that his work called forth. The remainder of the co. were suitably cast and played with their usual marked efficiency, and the beautiful scenery received as much favorable comment as the very excellent performance itself. The Crust of Society 1-7.

Monte Cristo was presented in a highly finished manner by the Thunbouser-Hatch Stock co. at the Academy to S. R. O. 26, and a very fine performance was given. Eugene Moore scored a tremendous hit in the title-role and Mortier. Albert Gallatin was a graceful Mercedes, and the remaining members of the co. did excellent work. The play was staged admirably and thunders of applause greeted each of the thrilling situations. Friends 2-8.

At the Pabst the Weilb and Wachsner Stock co. gave a splendid performance of Eva to a crowded house 25. Im Weissen Ross was presented equally well 26 to an immense audience. Ein Tropfen Gift is announced 28. Comtesse Guckel 31.

Jacob Litt pleasantly remembered the staff of the Bijou Theatre Christmas Day, when through the hands of Manager Smith each employee received a gold piece with the compliments of the management.

Charles P. Salisbury entertained the members of his co. at dinner at the Davidson Hotel after the performance Christmas Day.
C. L. N. NORRIS.

BUFFALO.

Hotel Topsy Turvy came to the Star Dec. 26-28, directly from its run at the Herald Square Theatre, and made a hit of large dimensions. It proved to be a musical comedy with plenty of comedy and a goodly number of pretty girls. Little of the music was particularly bright or catchy. Eddie Foy was at his best as the clown and the bogus count, his burlesque of the vaudeville musical act being especially clever. Frank Doane was especially good throughout the entire play. Beatrice McKenzie played the leading woman's part of Flora in place of Belle Thorne, who was unable to appear. She caught on at once with the audiences and received a great deal of applause. Henry Norman was good as the strong man. Business big. Henry Miller 29-31. Way Down East 2-7.

At the Lyceum A Day and a Night enjoyed a prosperous week 26-31. The co., headed by Otis Harlan and William Devere, repeated the hit made here earlier in the season. Otis Harlan was very funny, and "Pop" Devere was just natural, which was good enough. Grace Rutter was excellent. Have You Seen Smith 2-7.

Margaret Fuller has retired temporarily from the cast of The Prisoner of Zenda and is resting at her home in Ithaca, N. Y.

I met George Wilson in Binghamton a few days ago. He was paying a short visit to old friends and relatives in that vicinity. He tells me that his co. is meeting with great success and that he has no idea of joining any other organization.

Emmett Drew, of the Wilbur Opera co., is



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seriously ill with typhoid fever at a hospital in Meadville, Pa. His physicians at first stated that there was no chance of his recovery, but he has gained so rapidly within the past week that his many friends hope to see him in harness again in a short time.

There is one less theatre in Buffalo than there was at the time of my last letter. The People's Theatre has closed after a rather tempestuous season of two months. It was the general belief that a number of prominent and responsible citizens were backing the enterprise, but an unpaid gas bill brought about a sudden suspension of business. Fred Wren was the general manager of the house.

Charles H. Hoyt will, as usual, try his new play, A Dog in the Manger, first on a Buffalo audience some time in February. It has been Mr. Hoyt's custom for years to select us as the dog. Otis Harlan and William Devere will each have strong parts in the new piece. Mr. Devere tells me that the play is being written to satisfy the critics and that it will be a comedy-drama with a strong plot.

Kathleen Howland joined the Wilbur Opera co. in Syracuse 26.

William H. Haggood and W. R. Delehan are engaged in writing a burlesque to be called A Night at the Golf Club. Mr. Haggood will furnish the score and Mr. Delehan the libretto.

Anita Austin, Grace Gresham, and Florence La Verne closed with The Telephone Girl co. during its recent engagement at New Orleans, La.
RENNOLD WOLF.

JERSEY CITY.

Andrew Mack in An Irish Gentleman was the holiday attraction at the Academy of Music 26-31, to excellent business. Mr. Mack's performances improve upon each visit, and he is a strong favorite here. The play is presented in a faultless manner and by an admirable co. The author of the play is Ramsay Morris, a resident of this city. The audiences have been well satisfied with the performance given, the matinees being especially popular. Annie Ward Tiffany is a strong favorite and plays the part of the housekeeper in a capital manner. Little Florence Opp, as Peggy, is precocious and winsome. Prince Lloyd, R. F. Ringgold, Edwin Brandt, John C. Fenton, Thomas Jackson, W. J. Mason, B. Williams, Josephine Lovatt, and Anna Barclay were all seen to advantage. Mr. Mack's voice is in excellent condition. The Evil Eye 2-7. The Dawn of Freedom 9-14.

The Red, White and Blue was offered at the Bijou Theatre 26-31 to crowded houses, and thus far Manager Holmes has catered well to his patrons. The play deals with scenes and incidents in Cuba prior to the outbreak of hostilities with the United States, and shows the absolute despotism in which the Spanish soldiers treated the starving reconcentrados. David M. Murray and Lida McMillan are strong in the leads. Stephen Wright and W. St. Clair are the Spanish villains, and play the parts with knowledge and discretion. Maud Hosford plays the part of a Cuban maiden in a capital manner. The comedy parts are well taken care of by R. F. Sullivan, Charles H. Stewart, and Gertrude Quinlan. Raymond Hitchcock is a reasonable newspaper correspondent. Sergeant Bill Anthony, United States Marine Corps, appears in the last act. The audience gives him a great ovation, and the curtain has to be raised five or six times. The finales of the acts are very strong, and the patriotic persons in the audience get worked up to a great pitch. The stage mechanism and effects are of the best. George Monroe 2-7. Down in Dixie 9-14.

Florence Bindley and her husband, Charles F. Dittmar, will go to Europe in April, when Miss Bindley will resume her professional engagements.

Ex-Assemblyman William Friday and a party of Brooklyn friends were guests of Manager Holmes at the Bijou Theatre 28.

George H. Clarke, business manager of O'Hooligan's Wedding, arrived home 26, and is now booking his co. for an Eastern tour. Harry West is the star.

Manager Frank E. Henderson's latest booking at the Academy of Music is The Village Postmaster.

Charles H. Greene treasurer of Andrew Mack's co., presented Business Manager Harry Hyams, of the Academy of Music, with a handsome picture for the latter gentleman's framed album. Edgar Seiden and a few others will please take notice.
WALTER C. SMITH.

MONTREAL.

Things brightened up a little bit for the Christmas holidays. All five theatres were open. Some of them did fairly and others played to exceptionally large receipts.

Jack Harkaway, produced for the benefit of the Boys' Home by local talent, amateur and professional, is the attraction at the Academy. The play is produced with all the scenery and mechanical effects used in its performance two or three seasons ago. The striking situations and patriotic sentiments in which the play abounds evoked hearty applause. Ed W. Verney, Jr., appeared in the title-role and gave an excellent performance. Mrs. McKeys made a sweet Emily, and John C. Dixon a strong Hunston. Courtland Auburn was very good as Horney. The comedy work was in the hands of H. E. Codd, Mrs. Codd, and W. A. Tremayne.

A comedy co. headed by the Montreal favorite, Beryl Hope, opened at Her Majesty's Christmas afternoon to good business in A Scrap of Paper. As Mile. Suzanne de Roseville Miss Hope gave a clever and dainty performance, and was ably supported by Robert F. Haines as Prosper Courmont. Our old friend, Joe Bailey, gave an amusing performance of Anatole, and the rest of the cast showed themselves capable artists.

Another Sardou play, A Dangerous Game, is playing to packed houses at the Francais. Thomas J. McGrave as the Baron does one of the best pieces of work I have seen this season. Walton Townsend gives a clever character sketch of an old French gentleman. Morris McHugh appeared to advantage as the apothecary, Flopelin, and Charlotte Deane and Esther Moore were excellent in the leading female roles.

Major Doyle, who has been retained for this week, heads an excellent vaudeville bill. Youth is the New Year's attraction.

The perennial Uncle Tom's Cabin opened to big business at the Queen's yesterday. Those who recollect Uncle Tom in his palmy days feel a sort of sadness at the conglomeration of spe-

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cialties, cake walks, etc., to which he has been reduced, but to the unthinking the show is a pleasing variety entertainment and serves to pass away a few holiday hours.

Robert Mantell's business at the Queen's last week was phenomenal. The week before Christmas is generally considered the worst week in the year, yet the business done was one of the largest the Queen's has known this season. The three Shakspearean productions were largely patronized. In Coronado Ricardo Mr. Mantell has secured a leading woman of exceptional ability.
W. A. TREMATNE.

PROVIDENCE.

R. A. Harrington has leased the Star Theatre and reopened it 26 with performances of Our Regiment by the Roman Stock co. This organization has been playing at the Talma Theatre for a few weeks and has made a very good impression here. The performances during the week 26-31 were most satisfactory, and each member of the co. deserves praise for their hard and painstaking efforts. In the co. are William J. Komain, Orr S. Cash, R. W. Pigeon, Harry Lane, Malcolm Arthur, Duncan Campbell, Althea Craig, Louise Meredith, Celia MacDonald, and Ellen Dodge. In taking the above theatre it is Mr. Harrington's intention to provide first-class attractions at popular prices, and it is believed that the house under his management will do well.

The Boston Symphony Orchestra gave its third concert in this season's series at Infantry Hall 28 before a large audience. Josephine Jacoby was the soloist.

Olga Nethersole appeared in repertoire at the Providence 26-31. Modjeska 2-4. Shenandoah 5-7.

Many of our readers are wondering who it is that writes the interesting articles on stage folk—vaudeville stage people particularly—which appear in our local and near-by papers. The writer is none other than Press Agent H. Irving Dillenback, of Keith's. His stories are always bright and interesting.

Dan Burke, of the Frankie Carpenter co., spent the Christmas holidays at his home in this city.

Louise Meredith has replaced Pauline Duffield as a member of the Roman Stock co.

Leslie Haskell, of the Roman Stock co., is absent from the co. temporarily, having been called to her home in Brooklyn by the serious illness of her mother. Ellen Dodge, of this city, is playing Miss Haskell's parts with the co. for the present.

A Happy New Year to all, not forgetting Jake Rosenthal and Brown's in Town. I, too, received one of his Merry-Christmas-Happy-New-Year-pictorial-postal-cards. It was placed in my post office box without comment or "returned for better address," save that later in the day one of Uncle Sam's officials told me that at first glance he thought my face had replaced that of Jefferson on the postal cards. Punch Wheeler and D. Philip Phillips take notice.
HOWARD C. RIPLEY.

OMAHA.

The Omahaites like Harry Corson Clarke. He has neglected this part of the country for altogether too long a time, but finally appeared at the Boyd Dec. 25-29 in Broadhurst's amusing comedy, What Happened to Jones. Mr. Clarke has a dry way of speaking his lines that is peculiar to himself and amusing in the extreme. He has a good part as Jones, and in fact makes the whole play. The supporting co. is good, but not superlative. At Pine Ridge 1, 2. The White Slave 3-5. Under the Red Robe 6-8.

The Christmas Mirror arrives in our Western cities about the same time that the Christmas rush is on at the post office. Desiring to favor a number of my friends with a copy of this interesting annual I ordered six copies sent me by mail, and receiving a postal card stating that the package was too large to be delivered, sent for it and the messenger came back with a railroad guide, addressed to another man. I finally got the matter straightened out and found the number as usual well worth waiting for, but my pleasure was somewhat marred by the delay. It seems as though each number is even more interesting than its predecessor.

W. W. Cole, formerly manager of the Trocadero, Omaha, has been appointed manager of the Orpheum, at Kansas City. If Mr. Cole makes as many friends there as he has in Omaha the success of his new undertaking is assured.
J. R. RINGWALT.

CLEVELAND.

All the theatres were crowded Dec. 26. At the Euclid Avenue Opera House "Way Down East" was presented by a fine co., with Odell Williams, Phoebe Davies, Forrest Robinson, Felix Haney, and other clever artists in the cast. The play held the boards the entire week, giving two more matinees. Henry Miller 2-7.

Ward and Vokes at the Lyceum Theatre 26-31 the attraction at the Lyceum Theatre 26-31 and pleased large audiences at every performance.

The co. was very much strengthened by the addition of Lucy Daly, who joined them in this city. *Cyano de Bergerac* 2-7.

The Cleveland Theatre was reopened 26 for the first time since the disastrous fire of Nov. 7, and is even more attractive than ever. The Ralph E. Cummings stock co. were seen in *Peaceful Valley* and played to excellent business. New Year's week, McFadden's Row of Flats.

Mr. and Mrs. Felix Haney were the guests of Mr. and Mrs. Holly White in the city.

WILLIAM CRANSTON.

KANSAS CITY.

Packed houses were the rule at every theatre in the city Christmas afternoon and evening. Frank Daniels presented *The Idol's Eye* at the Coates Opera House 26-28, closing with a single presentation of *The Wizard of the Nile*. As this was the first comic opera attraction of the season, the business done was large, although thoroughly warranted by the excellence of the attraction. *The Idol's Eye* is bright and breezy, and the music with its merry jingle was splendidly rendered and the choruses were delightful. The comic element was largely in evidence and Frank Daniels made his usual happy hit. Kate Hart had a good part and her voice was in fine condition. Norma Kopp, Helen Redmond, and others were fair to look upon. Alf C. Wheelan as the Scotch tramp was an excellent foil for the star's funniness, and Will Danforth, John B. Park and others were all good. The chorus was especially good in both looks and voices. The Frawley co. will be the attraction at the Coates New Year's week.

The revival of *Natural Gas*, which was presented at the Grand Opera House 25-31, has met with approval, and fair business was the rule throughout the week. Eddie Girard in his old part of Whirlwind O'Rourke, the policeman, was as clever as usual. Steve Jennings in Donnelly's old character was good, and Amy Ames was capital, as she always was. Jessie Gardner was laughable, and Nina Bartolini and Kittle Melrose were also useful members of the cast. A *Stranger* in New York 1-7.

The White Slave, one of the most enduring in popularity of Bartley Campbell's dramas, was presented at the Gillies Opera House 25-31 by a fair co. Business was good. Darkest Russia 1-7.

The workmen are making splendid progress on the new Auditorium building, and Woodward and Burgess confidently count on opening Saturday evening, 14, with their stock co., presenting *Men and Women*. They are said to have one of the best stock organizations in the country, and will present plays of a high order of merit, strongly cast and handsomely mounted, but at the low prices of 10 to 25 cents, with box seats at 50 cents. The co. includes Bertha Creighton, Frederick Montague, Hal E. Davis, Lettie Allen, Will Davis, Emma Dunn, Walter D. Greene, John Scott, Wilson Enos, Gertrude Jekky, Harry Long, Inez Macaulay, Franz Adelmann, Marie Swenden, De Witt Clinton, Frank Linden, and Carl Smith Searle. Among the plays to be presented during the season are the following: *The Ensign*, *The Wife*, *The Senator*, *The Charity Ball*, *Innocent*, *Cyano de Bergerac*, *The Penman*, *A Bachelor's Romance*, *The Masked Ball*, *A Gilded Fool*, *Alabama*, *In Missouri*, *A Social Highwayman*, *Faust*, *The Private Secretary*, *The Fatal Card*, *Tribby*, *Held by the Enemy*, and *Too Much Johnson*.

FRANK B. WILCOX.

INDIANAPOLIS.

Thus far the holiday business has been such that not one of the local managers has had any cause for complaint. Monday afternoon saw each of the houses packed to the doors, with many turned away, and the night audiences were almost as large.

Jim the Penman, which was announced to be given early in the season at the Grand, but cancelled on account of some litigation in New York, was produced by the stock with the success which has characterized the work of the co. ever since its initial appearance. Benjamin Horning assumed the title-role with his usual effective impersonation. Mr. Patton as Louis Percival and Mr. Conger as Jack Ralston are seen in a favorable light. Mr. Sheldon assumes the line of work usually assigned Mr. Kirkland in the character of Baron Hartfield, and Mr. Miles, Mr. Bradford, Mr. Taylor, and Mr. Hoag-Wilkinson are good in their respective roles. Mr. Kirkland as Captain Redwood stands out in bold relief and serves to strengthen the excellent impression he has created. Miss Shannon and Miss Berg are seen at their best, and Miss Bridges and Miss Field are pleasing. The settings are in admirable taste. The Private Secretary has been substituted for *A Scrap of Paper*, formerly announced for New Year's week.

Julia Marlowe played at English's in the *Comet's Vase*, as *You Like It*, and Ingomar. Clifford and Hays presented their new farce-comedy, *A High Born Lady*, at the Park 22-24 and were rewarded with a succession of profitable houses. The play, like most of its class, is almost destitute of a plot, but good specialties sprinkled throughout the performance make it the liveliest kind of a go. Hal Reid in *Knobs of Tennessee* 26-28 drew large crowds. Mr. Reid made a good impression in the leading role and Margaret Ellmore is fairly good. Frederick Lang, Edwin F. Clark, Alice Marbie, and Stella Jacobs are happily cast, and each carried their share of the applause. Mildred Holland in *Two Little Vagrants* 29-31. ALLEN E. WOODALL.

ST. PAUL.

The Woodward Stock co. presented *Innocent* at the Metropolitan Opera House Dec. 25-31 to good-sized and appreciative audiences. *Innocent* is a bright and pleasing comedy and the characters were cast fittingly. It was one of the best performances that the co. has given during its engagement in St. Paul. Hal Davis as Tom Stanhope gave a very clever impersonation. Carl Smith was happily cast as the brusque old General Stanhope. Clever work was done by F. H. Livingstone and Harry Beresford as Dick and Harry Winters. Cora Ernest made a pretty and pleasing Kate Armitage. She played the part with much spirit. Lettie Allen was decidedly good as Mrs. Winters. Edith Pollock is very clever in the part of Miss Summers. The rest of the characters were in capable hands. After the first act Edith Pollock sang several coon songs in a taking manner and was encored heartily. After the second act Edwin Lang did his tramp act. *Cyano de Bergerac* 1-7.

At Gay Coney Island, at the Grand Opera House 25-31, opened to S. R. O. At Gay Coney Island is one of the most satisfactory of farce-comedies and the performance went with a dash that kept the audience delighted. The music is attractive and the specialties are excellent. Smith and Campbell are irresistibly funny. Tony and Mark Hart are decidedly good comedians. Alf Holt as Tom Ginn whistled himself into favor. Toma Hanlon is a pleasing vocalist and a graceful dancer. Mattie Lockette is bright and clever in the soubrette part of Daisy. The Le Page Sisters won pronounced favor in their taking rendition of coon songs. James H. Bradbury and Frances Lane were good as Bowery types. Nettie de Courcy and others in the cast well deserve mention. The performance gave great satisfaction. El Capitán 1-7.

GEORGE H. COLORADO.

NEW ORLEANS.

Mr. Barnes of New York was produced at the St. Charles Theatre Dec. 25-31 in a more than satisfactory manner. Maud Edna Hall, Josephine Crowell, Fannie Abbott, Lizzie Kendall, Carrie Lamont, Mortimer Snow, Gardner Crane and Arthur Mackley deserve mention. The Silver King 1-7.

Miss Francis of Yale was the offering at the Grand Opera House 25-31, and drew well during the week. The play was seen here last year, presented by nearly the same cast, and made a hit. This year that success is being repeated. Edwina Girardot is the very life of the co., and his compulsory impersonation of Miss Francis of Yale was highly ridiculous. Both play and co. are good and deserve patronage. Uncle Josh Spruceby, Jan. 1.

Boi Smith Russell opened a week's engagement

here 25 by presenting his new play, *The Hon John Grigby*. Mr. Russell is quite a favorite with our public, and his coming is always looked forward to with pleasure. His support is excellent, and both play and actor were cordially received. *The Lilliputians* Jan. 1.

The Heart of Maryland, presented by a good co., was seen here 25-31, and played to good business during the week. *Secret Service* Jan. 1.

At the French Opera House we have F. C. Harley's Opera co. in *Miss Helyett* 25; Lucia di Lammermoor 27; Faust 28; Robert le Diable 29. Lucia was presented for the first time this season 27, and a crowded house applauded the efforts of these competent singers. The title-role was sung by Madame Berge-Galdan in the same consummate manner which has distinguished her every effort since the advent of the opera co. M. Gilbert and M. Galdan are always to be relied on and the singing of their respective roles was highly meritorious. J. MARSHALL QUINTERO.

LOUISVILLE.

The Kelcey-Shannon co. filled a three nights' engagement at Macaulay's Theatre Dec. 26-28, presenting *The Moth and the Flame*. With an unusually strong co. and the entertaining play it is needless to say that the engagement was satisfactory. *The Prisoner of Zenda* 29-31.

After being closed for a week the Avenue Theatre reopened 25 with John Martin's Secret. P. Aug. Anderson was especially effective in a character part. The rest of the co. and the scenery were good.

The offering of the Moffett Stock co. for Christmas week was *Master and Man*. The stage setting was noticeable for excellence, and the various members of this favorite co. were well cast. Harry Cusaden, the Louisville child actor, scored a hit as Little Johnny.

A concert by Sousa's Band is underlined at the Auditorium.

It is said that an effort will be made to induce L. Langwill to repeat his lecture, "The Decline of the Drama." When first delivered here it drew out the largest audience the Louisville Lyceum course has had during the present season.

Anna Belle Adams, connected with the box office of the Auditorium, and a favorite of the patrons of that place, was shown pictorially in the Louisville Times of Dec. 24.

The cyclorama, "Battle of Gettysburg," has been removed from Louisville to a point further South. Manager Benedict will remain. A painting representing the fight between the Monitor and the Merrimack will fill the space formerly occupied by "The Battle of Gettysburg." CHARLES D. CLARK.

BROOKLYN.

The New Year will be welcomed at the Columbia by Hotel Topsy Turvy; at the Montauk by the second week of John Drew in *The Liars*, and at the Amphion by Charles Coghlan in *The Royal Box*.

The Bijou has a strong card in Blaney's A Female Drummer, with Johnstone Bennett, Richards and Canfield, Willis P. Sweetnam, and the rest.

Clara Morris will appear at the Park for the week in *Miss Merton*.

Over at the Gayety, Hyde's Comedians form the attraction, while the Grand Opera House has *What Happened to Jones*, with George C. Boniface Jr., Gerald Griffin, Frances Drake, and others.

The Lyceum offers *The Land of the Living*, and the Empire revels in the Broadway Burlesques.

Vaudeville bills of unusual excellence are announced at Hyde and Behman's and the Brooklyn Music Hall, and burlesque reigns at the Star and the Unique.

Marcella Sembrich will sing *The Barber of Seville* at the Academy of Music on Jan. 3.

A. V. D.

COLUMBUS.

Haverly's Minstrels gave one performance Dec. 26 at the Southern fair business. The first part was very good, especially the vocal numbers. Billy Rice received a warm welcome. The Bostonians 28, 29. *The Old Coast* 30, 31. Mathews and Bulger 2, 3. Alice Nielsen 4, 5.

The Valentine Stock co. at the Grand presented *Lady Windermere's Fan* and *The Two Orphans* 26-31 to good houses. Jack Webster made his first appearance in the latter piece and scored a hit. All the leads were handled in a commendable manner. Louise Mackintosh as Frochard did an excellent piece of character work. Rose Stahl and Anne Blanche as the two orphans were good. Camille and The Charity Ball are underlined.

Katie Rooney in *The Girl from Ireland* did a fair business at the High Street 22-24, the audiences seeming pleased. The Dainty Duchess co. packed the house at every performance 26-28, and they deserved their success as it was a splendid performance. The Mimic Four and Allen and LaRue scored big hits. *The Late Mr. Early* 29-31. *The Wheel of Fortune* 2-4.

Fritz Oimstede of *Two Little Vagrants*, was in the city during the past week.

Mat Armbruster and Sons have completed some new scenery for Hanford Tyler and McLean combination, and a new panorama for Al. Fields. 300 feet long. They have more work on hand than they have had for five years.

The stock co. will go to Toledo week of 9 and *The Girl I Left Behind Me* will play at the Grand.

J. B. DAVIES.

MINNEAPOLIS.

The Woodward Stock co. opened at the Metropolitan Theatre Dec. 25 in *Cyano de Bergerac* to fair business. The production, as a whole, was disappointing. Wilson Enos made a very favorable impression in the title-role, although his work showed a lack of sufficient rehearsal, as was the case also with most of the cast. Bertha Creighton made a praiseworthy Roxane and easily carried off the honors. The play was well mounted. My Uncle from India 1.

At the Bijou Opera House Black Patti's Troubadours opened for a week 25 and scored an emphatic hit, as usual. The performance was practically the same as was given here last season. Madame Jones, Gus Holt, James Lightfoot, and Ernest Hogan contributed taking specialties, the coon songs of the last named being received with marked favor. At Gay Coney Island 1-7.

The usual exchange of Christmas gifts between the management and employees was made at the Metropolitan Theatre and Bijou Opera House 24. Fred Hovey Allen, the art lecturer, will deliver a series of three lectures on art at the Lyceum Theatre Jan. 4, 11, 18, under the auspices of the Institute of Arts and Letters.

F. C. CAMPBELL.

PITTSBURG.

The Sign of the Cross opened at the Alvin 26 for two weeks. Julia Marlowe 9-14.

At the Bijou the Brothers Byrne opened 26 to the capacity of the house in *Going to the Races*. The Finish of Mr. Fresh 2-7.

Edward Harrigan was seen in *The Mulligan Guards' Ball* at the Duquesne 26-31. Good business was the rule. Next attraction, Ward and Vokes 2-7.

The Lottery of Love was given by the Grand Opera House Stock co. 26 to a crowded house. Next week, *The Late Mr. Brown*.

The Avenue reopened 26. The new stock co. is composed of the following members: Walter Edwards, William Bernard, Selene Johnson, J. Brandon Tynan, Beaumont Smith, Ethel Brown, Lansing Rowan, Alice Butler, Percy Cook, and Oliver Bailey. The Idler was the bill the week of 26-31. Next week, *The Three Guardsmen*.

E. J. DOWNHILL.

GALVESTON.

Minstrelsy at reduced prices was offered the patrons of the Grand Dec. 21, 22 by the Beach and Bowers co. with satisfactory results, the attendance being fair and the entertainment so-

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capable, on the whole, Pasquel the aerial contortionist, is a wonder and his act easily the feature of the show. The Baldwin-Melville co. returned 23, 24 and pleased fair audiences. Lewis Morrison in Faust was the Christmas offering. Next week, A Breezy Time, Secret Service, A Stranger in New York, and Creston Clarke.

The Lewis Morrison co. rested in town a few days prior to engagement. Jules Murray renewed his contract as manager for Mr. Morrison for a term of five years. C. N. Rhode.

MIRROR CREDENTIALS FOR 1899.

Credentials of THE MIRROR for 1899 have been issued to correspondents, bound in royal purple. Last year's binding was brown in color. Local and traveling managers are requested to recognize none but the new credentials. Any manager to whom a credential for 1898 may be presented will confer a favor upon THE MIRROR by taking it up and forwarding it to its office.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tansbaum, manager): My Friend from India Dec. 19 to fair business; performance and co. fair. Sol Smith Russell presented The Hon. John Quincy Adams to a large audience; the play is well suited to Mr. Russell's peculiar talent, and was pronounced his best effort; in the supporting cast, James Lackey, William Sampson, William Farnum, and Florence Rockwell were favorites. Charles King co. 23-29 opened in David Garrick and Cast Away; satisfactory performances; fair business. The Lilliputians 30, 31.

ANNISTON.—NORRIS STREET THEATRE (Frank Wheland, manager): Barlow Brothers' Minstrels Dec. 23; large and pleased audience. The Imperial Colored Minstrels 24 to fair house; some of the singing was excellent. An amateur entertainment will be given 30, 31 for the benefit of the Protestant Guild placed in the city by the commanding officer of Camp Shipp; the benefit is in recognition of the splendid manner in which they have protected the lives and property of citizens since the soldiers have been encamped here.

SHEPHERD.—OPERA HOUSE (A. S. Coleman, manager): Marie Madison co. Dec. 19-21 in The Belle of St. Stephen, Cyrano de Bergerac, and The Colonel's Wives; small business; poor attraction. Imperial Minstrels 22. Down in Cuba 29, 30.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): My Friend from India Dec. 20; good house. After the War 21 to moderate business. Eunice Goodrich co. 5-7.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): A Boy Wanted Dec. 24; good performance; fair house. Merrie Bell Opera co. 29-31. Nashville Students 7. Graham-Earle co. 9-11.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): A Boy Wanted Dec. 19 was enjoyed by a fair audience. Georgia Minstrels 9. Lewis Morrison 11. Creston Clarke 13.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): A Boy Wanted Dec. 22 to fair house.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Henderson Stock co. Dec. 26-29. Gorton's Minstrels 30, 31. James-Kiddler-Warde co. 10-11.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Janet Waldorf closed a week's engagement Dec. 24, having appeared in excellent performances of Romeo and Juliet, As You Like It, and Twelfth Night. The Man from Mexico 25-28. Dan Sully 1-3. BURNBANK THEATRE (Clark and Shaw, managers): Owing to conflicting dates, a special performance of Under the Dome was given week ending 21. All About 25-31. South Before the War 2-7. ITEM: The Christmas number of THE MIRROR received numerous complimentary notices from the local press, and the ladies, after viewing the bouquet of correspondents, voted "Biff" Hall the fairest flower.

ISAN JOSE.—AUDITORIUM THEATRE (Charles P. Hall, manager): A Boy Wanted Dec. 18, 19 to large and appreciative audiences. South Before the War 20-22; small houses. Grand Opera co. 31.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Heart of Chicago 12; audience pleased. Secret Service 15.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Local Minstrels Dec. 21; Manager Billy Van acted as interlocutor; creditable performance; large audience. Chattanooga 23. On the Suwanee River 24. The Span of Life 10. The Heart of Chicago 12.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): London Assurance Dec. 20; small business. This Span of Life 20. What Happened to Jones 6. ITEM: The Christmas MIRROR this year is a very hand-some number.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frazer, manager): Della Prince co. pleased good audiences 22-24 in New York by Day and Night, The Greed of Gold, and The Love of His Race. Alba Haywood 31. Chicago Ladies' Quartette 9.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark. DE RENEE THEATRE (Lockin and Harris, managers): Chattanooga Dec. 21-24 to good business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Della Prince co. Dec. 19-21; good business; performances good. Frawley co. 26.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Modjeska appeared before two crowded houses Dec. 28 and gave an interesting and most acceptable performance of "Marie Stuart and Macbeth"; it has been some years since Modjeska has given her admirers an opportunity to see her in her great roles, and she was enthusiastically received and cordially supported throughout the performance. Williams and Walker and a capital colored co. to good business 27; one of the most enjoyable vaudeville entertainments of the season. When London Sleeps 30, 31. Sheenish 2, 3. The Red, White and Blue 5. Jefferson Comedy co. 6. Devil's Island 9, 10. Stuart Robinson 13. ITEM: Mr. Bunell, with his customary generosity, gave the Hyperion for the afternoon of 28 for a mammoth Christmas entertainment for the children of the various orphan asylums of the city. A vaudeville entertainment, with the warpath, delighted the poor tots present. The Elks will give their annual minstrel entertainment at the Hyperion 31, and are making preparations for a capital performance. Marshall Darrack will give a Shakespearean recital 4 at Warner Hall, reciting from The Merchant of Venice. The G. A. R. will again present The Drummer Boy of Shiloh this year, appearing for the week of 16 at the Grand Opera House. The cast will be practically the same as last season. Mr. Bunell presented his employees with suitable gifts on Christmas Day, and was in turn generously remembered. Harry Lacy arrived at his home in this city 25 from the Coast, where he has been carefully appearing in vaudeville. Mr. Lacy will not play again until the opening of the New Year. William Neely was present at the Lamb's Christmas Gamble, and reports a delightful evening. The new buttons of the club are decidedly attractive.

Harry Ensign spent Christmas with relatives in this city. The Beefsteak Club of Hartford have sent out attractive invitations for their annual New Year meet. Had not Mr. Bunell put up a fire proof wall in his Bridgeport Theatre last fall, it would have been destroyed in the big fire there last week. JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Delighted audiences witnessed Jefferson De Angeli display his drooleries Dec. 24, 25 in The Jolly Musketeer; the co. chorus and scenery were adequate to the merits of the star and opera. Johnny on the Spot Dec. 26 was canceled, and a vaudeville co. substituted for a two days' engagement; it lasted only through the first matinee, as Manager Parsons refused to allow them to appear in the evening or the following day performances. Williams and Walker 28. Modjeska 29. Primrose and Dockstader's Minstrels 30, 31. Olga Kethersole 2. The Red, White and Blue 3. Jefferson Comedy co. 7. Bennett and Moulton Opera co. 9-14. Della Fox 15. HARTFORD OPERA HOUSE (Jennings and Graves, managers): Hanson's Superior packed the houses 22-24, giving a thoroughly up-to-date performance. Under the Dome was well patronized 25, 27; it was finely mounted and acted by a strong co. London Sleeps 28. A Spring Chicken 29, 31. James A. Herne 2. Washburn's Minstrels 3, 4. The Dams of Freedom 5-7. ITEM: The Beefsteak Club, who often pass their loving cup to journeying professionals, will "salamander" the parting year on New Year's eve. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunell, manager): W. L. Rowland, manager: Remember the Maine played to "week-before-Christmas" business 22-24 and gave satisfaction. Williams and Walker's colored aggregation packed the house to the doors twice 26; best colored talent ever seen here. Madame Modjeska in Macbeth 27 had big business, giving satisfaction. Primrose and Dockstader's Minstrels 28. When London Sleeps 29. Boston's Alley 30, 31. Jefferson Comedy co. 2. SMITH'S THEATRE (Edward C. Smith, manager): Gas Hill's New York Stars 23-24 did well despite nearness of Christmas, giving good satisfaction. Kit, the Arkansas Traveler, by Henry Chanfrau, turned hundreds away 26 and had good houses 27, 28. McNulty's Visit 29-31. The Westerner 24. The Silver King 5-7. Parisian Widows 9-11. ITEM: Manager Edward C. Smith, of Smith's Theatre, has been seriously ill with grippe since Dec. 19; he is now improving rapidly. During his absence Treasurer William Schoenwalder was in charge. The "Matinee Girl's" friend had good taste in selecting Correspondent Dumont, of Hartford, from among Mirror representatives in Christmas issue. W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The City of New York attracted two large audiences Dec. 26. When London Sleeps was presented by a capable co. 27. Madame Modjeska in As You Like It 28. Primrose and Dockstader's Minstrels 29. Spring Chicken 30. JACKSON'S OPERA HOUSE (Jean Jacques, manager): The Son-Ton Burlesques filled the house 22. Washburn's Minstrels 24, 25 to capacity; excellent entertainment. Elroy's Stock co. commenced a week's engagement 26 to big business. Repertoire: The White Squadron, The Stars and Stripes, The Land of the Midnight Sun, Paradise Alley, The Midnight Alarm, Mrs. Whitehouse, The Police Patrol, East Lynne, The District Fair, and She. Rios's Comedians 2-7.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Superior to his upstairs house 2; there are many novelties in the way of scenery and effects, new tricks are introduced and everything about the production is bright and up-to-date. George W. Wilson and the Boston Ideal Stock co. opened for a week 26 to a crowded matinee house. Mr. Wilson is one of the first high salaried actors to go into the popular priced performance, and as might be expected, his roles are played in a most finished manner, while his support and the mounting are really excellent; a number of good specialties are introduced. Plays presented: Your Uncle Dudley, A Social Outlaw, Our Boys, The Great Randolph Mystery, The Cricket on the Hearth, The Gypsy, and The Messenger from Jarvis Section.

NEW BRITAIN.—RUSSELL LYCEUM (Gilbert and Lynch, managers): Hennessy Leroy in Other People's Money Dec. 26 to good business; co. made a favorable impression. Elroy's Stock co. 2-7. OPERA HOUSE (F. W. Mitchell, manager): Rose Sydel's London Ballet 26; fair business; specialties good. The Dawn of Freedom 27. ITEM: The Secretary Leroy co. jumped from Saratoga, N. Y., to this city, traveling by trolley from Springfield, Mass., to New Britain. During the co's engagement here May Sargent was ill, but went on at both performances contrary to her physician's advice.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Gayest Manhattan Dec. 24; large audience disappointed; clever Gertie Reynolds was the only enjoyable feature. Johnny on the Spot 26; small audience. La Vengeance 30, to be played in French, with David Courtola, of this city, as the star. Harry La Marr 24. Spenden Trio Concert 6. Week's Minstrels 10. The Little Minister 18.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Jefferson De Angeli, supported by Van Rensselaer Wheeler, Maud Hollins, Bertha Waltinger, and a splendid co., presented The Jolly Musketeer Dec. 22 to a large audience. Modjeska in Macbeth 30; appreciative audience. Jefferson Comedy co. 5.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): McDoodle's Plats Dec. 24 to fair business. Where is Benson 26 to good business. Primrose and Dockstader's Minstrels 27; large and pleased audience. ITEM: Lew Dockstader was well received here by his old friends. Meriden is his former home.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Mason and Davis U. T. C. Dec. 26 to large business, giving satisfaction. The Little Minister 29. Graham's Special Cake Walk co. 30.

SOUTH NORWALK.—OPERA HOUSE (J. M. Hoyt, manager): McNulty's Visit Dec. 27 pleased a fair audience. Hogan's Alley 28. Sawtelle Dramatic co. 2-7.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Washburn's Minstrels were greeted by a good house Dec. 27 and gave satisfaction. Salem Cadet Band 30.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Clara Morris in Miss Merton Dec. 26 to fair business.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Washburn's Minstrels to packed house Dec. 28; audience pleased. A Terrible Time 31.

NEW BEDFORD.—OPERA HOUSE (J. R. Johnson, manager): Joshua Simpkins Dec. 27.

STAFFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): The Dawn of Freedom 4.

BRISTOL.—OPERA HOUSE (W. B. Michaels, manager): Dark.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Wilbur-Kirwin Opera co. closed a week's engagement Dec. 24. Repertoire: The Merry War, Carmen, The Mikado, The Black Hussar, La Mascotte, The Bohemian Girl, and Boccaccio.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The Lilliputians Dec. 27 in The Golden Horseshoe; large and pleased audience. A Turkish Bath 29.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Dark.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): The Lilliputians in The Golden Horseshoe Dec. 26; pretty performance; large house. A Turkish Bath 27; performance poor; house small. Myrtle and Harder co. 29-31. Back on the Farm 2. The Prisoner of Zenda 11. James O'Neill 14. Roland Reed 19. Secret Service 20, 21. Jack and the Beanstalk 25. Otis Skinner 27, 28. Sousa's Band 30.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Myrtle and Harder co. closed an engagement of three nights Dec. 21. The Little Slender, The Hermit's Legacy, and My Uncle from India were presented to moderate business; pleased audiences. Barlow's Minstrels 27.

MACON.—ACADEMY OF MUSIC (Henry Horn, manager): Barlow Brothers Minstrels Dec. 28; business good; performance satisfactory. The Lilliputians 29.

time 28. The Prisoner of Zenda 12. James O'Neill 17. Secret Service 18.

NEWIAN.—RENEE OPERA HOUSE (A. C. Pease, manager): Lillian Tucker co. opened Dec. 26 for three nights in A Hero in Rags and was well received by a small audience. Other plays: Cast Adrift and Lady Audley's Secret.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Whitney Players began a week's engagement 26 to capacity, presenting A Bowery Wail; performance fair. The Loo 2-7.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Dark. ITEM: Prof. W. J. Cole gave an elocutionary entertainment at the Elks Hall 25.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Bittner Theatre co. Dec. 26-31.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Darler Dec. 19; good house and co.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Bittner Theatre co. Dec. 23-25.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Sunshine of Paradise Alley 20, 21; business light; performance fair. Human Hearts drew a small audience 24; performance not as good as last season. The U. S. Band 19 and The Air Ship 23 did not appear. Keller 2. The Man of War's Man 4. Dr. Jekyll and Mr. Hyde 5. Town Topics 6. Why Smith Left Home 7. The Gay Matinee Girl 8. Money to Burn 11. The Lost Paradise 14. A Texas Steer 16. CENTRAL MUSIC HALL (Frank Wiedlocher, manager): The Brand of Cain pleased a fair audience 25. ITEM: Bertha Belle Westbrooke and Will Bennett joined Human Hearts here.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): The Prisoner of Zenda Dec. 26; excellent cast; beautiful scenery. Kelly and Mason in Who is Who 28. Under the Red Robe 29. The Sunshine of Paradise Alley 31. John Dillon 2. Roving the Wind 3. A Texas Steer 7. Why Smith Left Home 9. The Lost Paradise 10. Schubert Glee Club 11. Town Topics 13. McPadden's Row of Flats 14. ITEM: The stage hands of the Auditorium presented the popular stage-manager, Mr. "Hensky" Johnson, with a harat and a half diamond ring, a fine silk umbrella, and a cane as a Christmas present. Mr. Johnson is the most popular stage-manager in this section and one of the best.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Holden Comedy co. closed a week of repertoire Dec. 24; fair business. My Friend from India 25; big business; performance good. At Piney Ridge 26; performance first class; attendance fair. Who is Who 27. Brown's in Town 28. The Lost Paradise 30. Under the Red Robe 31. Why Smith Left Home 2. AUDITORIUM (A. E. Waterman, manager): The Missouri Girl 25 drew good houses; performance satisfactory. The Gay Matinee Girl 1. ITEM: Sunday matinees have been forbidden by the manager. The usual evening performances are permitted.

LINCOLN.—BROADWAY THEATRE (Consett and Colby, managers): Human Hearts Dec. 21 satisfied a large audience. Miss Hildwell and Messrs. Flanagan and Lee gave a special mention. Sadie Raymond in The Missouri Girl 22; laughable performance; small house. Clarke-Hazleton co. opened for a week 26 in Twist Love and Duty to crowded house; fair performance. Town Topics 3. Why Smith Left Home 4. Schubert Glee Club 9. John Dillon 11. Money to Burn 14.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Remember the Maine Dec. 23; good performance; excellent business. The Sunshine of Paradise Alley 24. Gilbooley's Reception 29. A Turkish Bath 1. ITEM: The business done by Remember the Maine was so satisfactory that Mr. Carter's manager booked the remainder of his co. at this house.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Sharply's Lyceum Theatre co. Dec. 19-22 in Forget Me Not, A High Old Time, Camille, and My Mother-in-Law to small audiences. Co. disbanded here. Under the Red Robe 28.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Human Hearts Dec. 25 canceled. Daniel A. Kelly co. 22-24 in After Seven Years, Outcasts of Great City, and The Shadow Detective; good business. Under the Red Robe 30. A Turkish Bath 31. Gilbooley's Reception 3.

MURPHYSBORO.—LUCAS'S OPERA HOUSE (J. J. Friedman, manager): 81 Plunkard Dec. 29; good house; satisfactory performance. A Turkish Bath 23, 24; poor houses. McMorley's Twins 4. The Real Widow Brown 11.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Old Coat Dec. 25 to good business. Keller 3. Why Smith Left Home 5. Natural Gas 6. A Gay Matinee Girl 9. John Dillon 10. COLISEUM: To be dedicated Dec. 27 by Phineas's U. S. Band.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): John L. Sullivan co. Dec. 29 to fair audience. Bobby Gaylor in McMorley's Twins 23; good house; fair performance. Money to Burn 30; packed house; specialties good.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Sunshine of Paradise Alley Dec. 19; fair attendance; scenery excellent; musical features above the average. Human Hearts 26. Julia Marlowe 29. Why Smith Left Home 3. Keller 4. Harry Morris' Little Lamps 6.

LA SALLE.—ZIMMERMAN'S OPERA HOUSE (E. C. Zimmermann, manager): Kelly and Mason 25 in Who is Who packed the house; fair performance. Bobby Gaylor 27 in McMorley's Twins; good performance; fair business. Town Topics 1.

TAYLORVILLE.—VANDEVER OPERA HOUSE (W. H. Kaup, manager): Clark-Hazleton co. Dec. 19-21, presenting The Gates of Justice, Twist Love and Duty, The Opera Singer, East Lynne, Oliver Twist, and She to poor business; performance poor.

CHATTAPAH.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Human Hearts to fair business Dec. 23. My Friend from India 26 pleased a good-sized audience.

ALTON.—TEMPLE THEATRE (Harrison and Casard, managers): A Turkish Bath played to 8 R. O. Dec. 26. J. H. Taylor and Arthur Blackall scored big hits; audience pleased. Little Lamps 1.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): John L. Sullivan co. Dec. 21; fair house. McMorley's Twins 23 to a small house. Thurston Comedy co. 28, 29.

OTTAWA.—SHENWOOD OPERA HOUSE (T. B. Farrell, manager): Vaudeville, headed by Barney Fagan and Henrietta Byron, Dec. 26 to medium business, giving satisfaction. Town Topics 31.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Snell, manager): The Gay Matinee Girl Dec. 19; good house; satisfaction given. A Turkish Bath 27; good business; audience pleased. Little Lamps 7.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Professor Maro in leggederman Dec. 19.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Gilbooley's Reception Dec. 26 gave satisfaction to big business.

CLINTON.—RENNICK OPERA HOUSE (J. R. Arthur, manager): The Gay Matinee Girl 7. Human Hearts 9.

MATTOON.—THEATRE (Charles Hogue, manager): Harry Morris' Little Lamps co. Dec. 23 pleased a good house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Gilbooley's Reception Dec. 24; fair performance; light house. A Turkish Bath 2.

FREEMONT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Dark.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinne-man, manager): A Woman in the Case closed three nights' engagement to a deservedly small audience 21. A Guilty Mother was presented by an able co. 23, 24 to large houses. Ray Anderson in the double role of Madame Charles and Madame Verri gave a strong and intelligent portrayal of each character. Jewel Varney in the triple role of Gabrielle, Madame Romaine, and Blanch Verri carried the parts with an artistic accuracy that won applause to the echo; Fanny Barry-Sprague, as Cleo Duparc, was de-

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idedly clever, while Agnes Carlet, as Shrup, was graceful and charming; Robert Wayne, as Linson, George Sprague, and Th. mas a cleverly-tattooed difficult part with ability. The other characters were in good hands. Why Smith Left Home 27. A Hired Girl 31. Maloney's Wedding 3. Knobs of Tennessee 5. The Late Mr. Early 7. A Boy Wanted 11. The Derby Winner 14.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Return engagement of the Scalchi Concert co. Dec. 26, presenting one act from Martha and an act from Il Trovatore; good business; satisfaction given. AUDITORIUM (Harry G. Sommers, manager): The Girl from Chilly 22; poor performance; small house. Finnegan's Ball 28 amused two large houses. The Old Coat 29. Maloney's Wedding 2. The Belle of New York 5.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): A Booming Town Dec. 26 to top-heavy house. Smyth and Rice Comedy co. in The Old Coat 27. Walter Perkins in My Friend from India 28. The Hoosier Doctor 2. Fadette's Woman's Orchestra 14. ITEM: The anniversary number of THE MIRROR is the finest Christmas issue of the season. Please accept congratulations.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Van Dyke and Eaton co. Dec. 19-24, presenting Wife for Wife, A Brave Coward, The Gutta Percha Girl, Woman Against Woman, The Tallow Candle, and The Last Chance to S. R. O. nightly. Passion Play pictures 31. Van Dyke and Eaton co. (return date) 2-7.

ANDERSON.—GRAND OPERA HOUSE (T. B. Dickson, manager): Scott's Minstrels Dec. 20; good business; show good. Why Smith Left Home 26, 28, R. O.; performance excellent. ITEM: Rose Stewart joined Why Smith Left Home here to succeed Marion Grogan, who returns on account of ill health.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introducing Co.; Joe Brown, manager): The Maxwell Dec. 19-23 to fair business. Plays presented: A Celebrated Case, The Ticket of Leave Man, A Man from Japan, The Streets of New York, and A Red Cross Nurse. De Vero Brothers 28; business fair. The Missouri Girl 4.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Canadian Jubilee Singers Dec. 28; poor business; entertainment fair. Eldon's Comedians Jan. 2-7. Two Merry Tramps 11. Katie Rooney 13. The Late Mr. Early 15. A Boy Wanted 23.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Bankhart co. in Misnamed Dec. 19, Forget Me Not 20, Irish Aristocracy 21, A Heart of Gold 22, The Night Watchman 23, and East Lynne 24; small houses; satisfaction given.

ROCKVILLE.—OPERA HOUSE (D. Strauss, manager): Edward H. Frye, improvisor, in Rip Van Winkle 9. CARLISLE HALL (Carlisle Brothers, managers): J. Frank Morris' stereoscopic lecture 28. Clara Agnes Boyd and Jap Mill 1-5.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): A Woman in the Case Dec. 24; splendid performance; large audience. Harbour Theatre co. 2-7. Night Owls 14. Van Dyke and Eaton co. 16-21.

EVANSVILLE.—GRAND (King Cobba, manager): Julia Marlowe in The Countess Valaska Dec. 23. Digby Bell 25. ITEM: PEOPLE'S (F. J. Groves, manager): A Night at the Circus 23; packed house. A Milk White Flag 1. McMorley's Twins 4. A Hired Girl 15.

FORT WAYNE.—MASSONIC TEMPLE (Stonder and Smith, managers): Why Smith Left Home Dec. 29. Julia Marlowe 31. A Milk White Flag 2. The Bostonians 4. Brown's in Town 6. Finnegan's Ball 7. The Wheel of Fortune 13.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Tom Edson in The Electrician 7. City Sports 13, 14. The Wheel of Fortune 18. My Friend from India 23. Clay Clement 27.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Human Hearts Dec. 22; fair house. Julia Marlowe in The Countess Valaska 21. The Late Mr. Early 26 to medium business.

LAFAYETTE.—GRAND OPERA HOUSE (George Sager, Jr., manager): My Friend from India Dec. 27. The Bostonians in The Serenade 3.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): A Guilty Mother Dec. 22; fine performance; fair house.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlova, managers): Eisenbarth and Henderson's U. T. C. Dec. 28. A Booming Town 31.

TIPTON.—KLETYLA THEATRE (Ramsey and Foster, managers): Van Dyke and Eaton co. 2-7 canceled. Money's Wedding 4.

NEW HARMONY.—THALL'S OPERA HOUSE (B. Munford, manager): Two Merry Tramps Dec. 21; poor performance; fair house.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Shuman Concert co. to light business Dec. 25, 26; performances excellent. A Booming Town 31.

AUBURN.—RENNY'S OPERA HOUSE (J. C. Henry, manager): The Volunteer Dec. 27. A Boy Wanted 14. J. E. Toole 23. A Night at the Circus 28.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Van Dyke and Eaton co. opened for a week Dec. 26 to packed house, giving satisfaction.

VINCENNES.—MCJINNEY'S THEATRE (Guy McJinney, manager): The Late Mr. Early pleased a large house Dec. 27. Digby Ball 30.

FRANKFORT.—COLUMBIA THEATRE (J. J. Angas, manager): A Night at the Circus 16.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Dark.

INDIAN.—GRAND OPERA HOUSE (C. M. Murphy, manager): Dark.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): A Texas Steer 4.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Dark.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): The Late Mr. Early 5.

400 28. Tim Murphy in The Carpetbagger 5.—
AUDITORIUM (G. L. Platt, manager): Dark.
GRAND ISLAND.—BARTENBACH'S OPERA HOUSE
(H. J. Bartenbach, manager): Alden Benedict in
Fazio Roman Dec. 31 to fair business.
HASTINGS.—KERR OPERA HOUSE (W. Schellak,
manager): Dark.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager):
Wet's Minstrels Dec. 20 failed to please a small
house. Burrill Comedy co. opened for a week 23.
True as Steel and Old Glory were played to S. R. O.
FRANKLIN OPERA HOUSE (George Knight,
manager): An excellent vaudeville co., including
Berle Gilbert, cornetist, pleased fair audiences
20-24.

MANCHESTER.—OPERA HOUSE (E. W. Harrington,
manager): Tony Farrell in The Heartstone
Dec. 23 played a good house. Jefferson Comedy co.
in Rip Van Winkle 23. Kathleen Rober 27.—PARK
THEATRE (Ormsby A. Court, manager): Dan Mc-
Carthy in The Rambler from Clare and The Pride
of Mayo 26-28 drew large houses. Gettysburg 29-31.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White,
manager): Spears' Comedy co. 27. Repertoire:
Passion's Slave, The Red Cross Nurse, The Bosom
Friend of Bower, A Hero in Rags, A True Blue
Yankee Girl, and Slave in Russia.

CLAREMONT.—OPERA HOUSE (Harry Eaton, man-
ager): Kelly and Tupper's Minstrels Dec. 26; big
house; performance satisfactory. Cramer's Or-
chestra 31. The Little Minister 5.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cot-
trell, manager): McGinty the Sport Dec. 27; good
performance; small house.—FOLSOM OPERA
HOUSE (W. R. Lowe, manager): Dark.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, man-
ager): The Jefferson Comedy co. presented Rip Van
Winkle to a good audience Dec. 27. McGinty the
Sport 31. The Little Minister 11.

DOVER.—CITY OPERA HOUSE (George H. De-
meritt, manager): Dark. Rice's Comedians 16-21
cancelled.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE
(R. J. Young, manager): McGinty the Sport Dec. 26;
small but pleased audience.

EXETER.—OPERA HOUSE (J. D. P. Winkate, man-
ager): Joe Flynn 28. A Country Merchant 29.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenghi, manager):
The Jolly Musketeer Dec. 26-31; Jefferson De An-
geli was ably seconded by Harry Macdonough;
Bertha Wiltzinger, Helena Fredericks, Maud Hol-
line, and Van Bussel's Wheeler also scored; the
chorus was large and in fine voice; scenic equip-
ment handsome; opened to S. R. O. A Day and a
Night 27. Hotel Topsy Turvy 9-14.—JACOBI'S THE-
ATRE (M. J. Jacobs, manager): George W. Jacobs,
representative: An audience that tested the capac-
ity of the house attended the opening of The Devil's
Auction 28-31; the co. includes many clever people,
who give a thoroughly enjoyable entertainment.

The Girl from Paris 27. The Rays 9-14.—COLUM-
BIA THEATRE (M. J. Jacobs, manager): The co. made
its first appearance in comedy 26-31 when
Too Much Johnson was presented; Una Abell and
Virginia Jackson again gave their usual charming
performance; H. Conlter Brinker also appeared to
advantage; opened to S. R. O. The Senator 27.
The New South 9-14.—ITEMS: Jefferson De Angeli
was the guest of Harry Macdonough at the latter's
home in East Orange, N. J., 26-31. The four John-
sons will join Primrose and Dockstader's Min-
strels 28.—Manager Decker has secured the famous
Scheffer family for next season. The Devil's Auc-
tion, though seventeen years old, is playing its first
engagement in Newark.—Harry Macdonough was
royally welcomed by his friends and neighbors
from East Orange 26-31.—Business 19-24 suffered
from Christmas shopping. Primrose and Dock-
stader, at Waldmann's New Theatre, did the best.
The Columbia Stock fared better than was ex-
pected. Side Tracked, at Jacobs', had a poor week.
The Australian Beauties fell behind the usual show-
ing of Waldmann's Opera House. C. Z. Kent.

PATERSON.—OPERA HOUSE (John J. Gostchina,
manager): Bennett and Moulton co. in Darkest Rus-
sia, My Partner, Bonnie Scotland, McKenna's Fil-
litions, The Buckeye Inn, and Cuba's Freedom 19-24
to fair houses; co. pleased. Chattanooga 26-28
to packed houses 29 and fair business rest of engage-
ment; co. satisfactory. Guy Brothers' Minstrels
29-31. My Sweetheart 24. Joe Ott 5-7.—EDEN
THEATRE (H. E. Toovey, manager): Peters and
Greene Comedy co. in A Mixed Affair 19-24 to light
business; co. poor. James R. Adams' Pantomime
co. in Proteus 26-31 to good houses; the S. R. O.
sign was displayed at each performance 28; co.
good. Metropolitan Stars 24. Lost in New York
5-7.

ELIZABETH.—STAR THEATRE (Colonel W. M.
Morton, manager): The Silver King to S. R. O. Dec.
26; performance excellent. Side Tracked 2. Ada
Melrose 5, 6. Jerome's Comedians 14. American
Players 16-21.—LYCEUM THEATRE (W. M. Drake,
manager): A Mixed Marriage drew well-filled houses
26; one of the best farce comedies seen here this
season. The Herrmanns did light business 28. Chat-
tanooga 2. Humphrey Dumpty 7. Corne Patton Stock
co. 9-14.—ITEMS: Wm. F. McLain joined The Silver
King 28 as business manager, succeeding William
Oviatt, who has signed with Devil's Island.—H. A.
Du Souchet, author of A Mixed Marriage, witnessed
its production at the Lyceum 26.—Mr. Du Souchet
is at work on two new plays, one a Colonial drama,
the other a Napoleonic play.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Si-
monds, manager): Corne Patton's Stock co. closed
a fairly successful week's engagement Dec. 24; the
co. put on Cyrano de Bergerac for the first time 23
and gave a very creditable performance. When
London Shores 26 to over \$1,400. Tempest Tossed
attracted a fair audience 28. Chattanooga 4. My
Sweetheart 7. Andrew Mack 9. Under the Dome
12. Field's Minstrels 14. Waite's Stock co. 16-21.
—ITEM: Clarence Morton, ticket seller at the
Opera House, is confined to his bed with a very se-
vere attack of the grip. George Roddy is filling
the position in a very capable manner.

ORANGE.—MUSIC HALL (George P. Kingsley,
manager): Bennett-Moulton co. Dec. 26-31; perfor-
mance pleasing; specialties introduced are well re-
ceived. Business opened good. Guy Brothers'
Minstrels 2.—COLUMBIA THEATRE (John T. Platt,
manager): Len Spencer's Minstrels 2.—ITEM:
Manager Platt was a sufferer with a bad attack of
the grippe, which confined him to his home for a
week.

RED BANK.—OPERA HOUSE (C. E. Neman, man-
ager): Minnie Lester co. opened for a week Dec. 26
in a Naval Volunteer to big house and Ragged Jack
the Bootblack to S. R. O. Miss Lester was unable
to appear at the evening performance on account
of a severe attack of nervous prostration, and not
improving any engagement for rest of week was
cancelled. Side Tracked 4.

BOONTON.—HARRIS LYCEUM (Harris Brothers,
managers): Guy Brothers' Minstrels Dec. 27; excel-
lent co. and performance. Side Tracked 29. Flatow
and Dunn's Metropolitan Stars 6. The Lady of the
Lake (local) 9.

PLAINFIELD.—STILLMAN THEATRE (Hess Ed-
wards, manager): Vaudeville, headed by Thatcher
and Marble, Dec. 26 to capacity; satisfactory per-
formance. Guy Brothers' Minstrels 28; fair busi-
ness; performance excellent.

NEW BRUNSWICK.—COLUMBIA HALL: Len Spen-
cer's Greater New York Minstrels Dec. 24 before
good sized houses, giving satisfaction; specialties
were good.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph
Frallinger, manager): Tempest Tossed Dec. 26, 27;
good performance; fair business. A Jay in New
York 1. Side Tracked 6. Andrew Mack 10.

DOVER.—BAKER OPERA HOUSE (William H.
Baker, manager): Dark.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pit-
tenger, manager): Dark.

NEW YORK.

ROCHESTER.—BAKER THEATRE (S. S. Shubert,
manager): J. J. Shubert, resident manager: The
Broadway Theatre Opera co. opened this house Dec.
26-31. The Highwayman, and crowded houses at

each performance greeted the fine work of the or-
ganization. The Old Coat 24.—LYCEUM THEATRE
(A. E. Wolf, manager): Henry Miller in Hearts-
ease and The Master Dec. 26-28. Hotel Topsy Turvy
to excellent houses 30, 31. The Village Postmaster
24.—ITEM: The new Baker Theatre was opened
26 by the Broadway Theatre Opera co. to a
house crowded with our best theatregoers, and all
were delighted by the general beauty of the edifice.
On entering the lobby its massive mirrors and arti-
stically tiled floor catch the eye. Large bronze
doors lead to the auditorium, their elaborate
decorations being of the Louis XV. style. The
walls are decorated in buff, salmon and cream tints,
with pronounced good relief. The auditorium is
roomy, and each seat so placed as to give an un-
obstructed view of the stage. The boxes, twelve
in number, are beautiful in detail and the hidden
lamps supply a soft light. The six hanging lamps
are a novelty in our city, and they met with very
favorable comment. The upholstering on the lower
floor is in brown plush, and in the balcony green
plush. The gallery is cup-shaped, and the stage
view unexcelled. The exits are numerous and com-
modious. The stage is forty-eight feet wide, and
is provided with all modern appliances for rapid
handling of scenery. There are nearly two thou-
sand lights. The drop-curtain is from the studio of
Gales and Morange, New York, and embodies the
artist's conception of "A Midsummer Night's
Dream." The borders, trips, etc., are from the
same establishment. In its entirety the new house
meets all expectations, and our city will well feel
proud of it. The house is under the efficient man-
agement of S. S. and J. J. Shubert.

ELMHURST.—LYCEUM THEATRE (M. Reis, man-
ager): Elmer E. Vance Comedy co. played to large busi-
ness and gave good satisfaction 26-31 in The Limited
Mail, Arabian Nights, La Cigale, The Queen of the
Circus, A Domestic Whirlwind, Rebellious Laura,
My Uncle, and Patent Applied For. The Highway-
man Jan. 4.—GLOUCESTER THEATRE (E. L. Johnson,
manager): Burns and Nina's Vaudeville co. 26-28;
fair business. The Sporty Widows 29-31.—ITEMS:
Merion and Pearl joined Burns and Nina's Vaude-
ville co. here 26.—John Ford Tremaine, dramatic
editor of the Gazette, is giving that paper the best
dramatic department it ever had.—Colonel Fred P.
Fox, who has charge of the fund for the relief of
indigent professionals, had an unusually large num-
ber of applications for aid during the week. Every
worthy case was looked after. Jennie A. Enck is
at her home in this city. She will sail for South
Africa 10.

SYRACUSE.—WINTER OPERA HOUSE (M. Reis,
manager): John L. Kerr, manager: Melbourne Mc-
Dowell, supported by Blanche Walsh and a com-
pact co., drew well in La Tosca and Fedora Dec.
26-28. The Herrmanns 2. Burton Holmes lec-
tures 4 and 6. The Old Coat 5.—BASTARD THE-
ATRE (S. S. Shubert, manager): The stock co. at-
tracted large houses 26-31 in A Gilded Fool; per-
formance excellent. Little Lord Fauntleroy 27.
—GRAND OPERA HOUSE (A. G. Reed, manager):
G. A. Edie, business manager: The Earl of Essex
enjoyed by good sized audiences 22-24. Wilbur
Opera co. to big business 26-31; satisfactory per-
formance. Joe Ott 24. The Heart of Chicago 5-7.

SCHENECTADY.—VAN CUREN OPERA HOUSE (C.
H. Benedict, manager): Muldoon's Picnic packed
the house Dec. 26; the co. were nearly all suffering
from the grip, and the performance was unsatisfac-
tory. George Wilson's Minstrels 27 did poor busi-
ness. Joe Ott in Looking for Trouble 28 had a good
house and gave an excellent performance; the co.
is composed of very clever people, and everything
was new and up-to-date; curtain calls were num-
erous. Joe receiving four. The Highwayman 30.
Corne Patton 27.—ITEM: Charles McDonald, the
Van Curen's treasurer, who has been on the sick
list for a short time, is again about.

CORNING.—OPERA HOUSE (H. J. Sternberg, man-
ager): Houghton Stock co. Dec. 19-24, presenting
Cheer Boys Cheer, Tompkins, Who's Tompkins;
Kathleen Mavourneen, My Partner, The Tempta-
tion of Money, and Lost in London; poor business.
Local Minstrels repeated their performance 26 to
S. R. O. house at advanced prices.—ITEM: Joseph
Phillips, of the Houghton Stock co., has decided to
go to New York, where he will study voice culture.
He is the possessor of a fine baritone voice, which
was greatly admired in this city. He sang solos at
two of our churches Christmas Day.

ALBANY.—EMPIRE THEATRE (Adolph Gerber,
manager): Cumberland 26 Dec. 26, 27. The Her-
manns 31. Devil's Auction 2. Primrose and Dock-
stader's Minstrels 3. Olga Netherale 4, 5.—AL-
BANY THEATRE (C. H. Smith, manager): The stock
co. produced The Bells to fair business 26, 27.
Earle's Nest 28-31.—HARMONY BLECKER HALL:
Under the management of Ballard Carroll, The
Westerner was seen twice 26 by two audiences that
were well pleased; under the same management
Luke Blackburn and a large co. will give a cake
walk 2.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E.
Clark, manager): The New England Stock co. con-
cluded a week's good business 24; Master and Man,
Jim the Penman, Alabama, Beacon Lights, Tribby,
and Emeralds were presented. Milton Aborn's
Comic Opera co. began a week's engagement to a
large and pleased audience 25.—BIJOU THEATRE
(P. M. Conroy, manager): Roberts and Crane Broth-
ers' Vaudeville co. here, drew crowded houses 22-24;
pleased audiences. Houghton Stock co. began an
engagement for a week in repertoire 26 and at-
tracted good attendance and gave satisfaction.

UTICA.—OPERA HOUSE (Sam S. Shubert, man-
ager): New England Stock co. opened a five nights'
engagement Dec. 26 with Jim the Penman before a
large audience. Remember the Maine 14. Shenan-
doah 17. Stuart Robson 18.—ITEM: Leon B. Lem-
pert, the architect engaged to prepare plans for the
new Opera House in this city, notified Manager
Oberderfer that he would, in the course of a few
days, call on him and submit his preliminary plans
for inspection. Mr. Oberderfer has plenty of cap-
ital, and intends to push the project.

SARATOGA SPRINGS.—THEATRE SARATOGA
(Sherlock Sisters, managers): Hennessey Leroy in
Other People's Money Dec. 21; excellent co. Re-
member the Maine 2. Devil's Auction 3. The new
stock co., including W. A. Whitecar, Emma Bell,
and W. C. Holden, will open in Earle's Nest 9.—
BROADWAY THEATRE (Woodward and Voyer, les-
sors): F. B. Dowd, manager: At Fort Bliss 29 can-
celled. Wilson's Minstrels 2. The Little Minister
3. Fanny Rice 16.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey,
manager): Corne Patton 19-31 (second week) opened
to big houses. New England Opera co. 14.—
RAND'S OPERA HOUSE (S. Shubert, lessee): Wood-
ward and Voyer, managers: Dr. Bill 26; fair house.
Joe Ott in Looking for Trouble 27; medium house,
Cumberland 28, 29. Cleveland's Minstrels 30.
The Highwayman 31.

PERKINS.—DEWEY OPERA HOUSE (F. S. Cun-
ningham, manager): Kid McCoy Specialty co. Dec.
17; large house. Warpath to small business 22, 23.
At Fort Bliss 28; good business at matinee, but small
house at night; poor performances. The Herrmanns
29. Joseph Crane co. 27.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC
(Clark and Peattie, managers): Patterson and
Greene 26-29 cancelled by Manager Clark. Minnie
Lecker co. 24. O'Hoolihan's Wedding 13. Green's
Comedy co. 16.—DIABLO OPERA HOUSE (W. S.
Dibble, manager): Dark.

AMSTERDAM.—OPERA HOUSE (George Mc-
Clumpha, manager): Wilson's Minstrels Dec. 26;
good business; co. fair. Hennessey Leroy in
Other People's Money played a small house 28. Joe
Ott 29. New England Dramatic Stock co. 27.
Warpath 9, 10. Johnny on the Spot 11.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L.
Covell, manager): Elks Minstrels Dec. 28; receipts,
\$461; best local attraction ever seen here. Mul-
doon's Picnic 28; attendance and performance fair.
Joe Ott 29. Devil's Auction 4. Remember the
Maine 6. The Heart of Chicago 11.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE
(E. B. Sweet, manager): Johnny on the Spot Dec.
22; small audience; room for much improvement in
performance. Joe Ott in Looking for Trouble 26
pleased two large audiences. Cumberland 26, 30.
Primrose and Dockstader's Minstrels 2.

MIDDLEPORT.—OPERA HOUSE (Hinckley and
Voy, managers): J. E. Toole presented Killarney
and the Rhine Dec. 26 before a fair audience; excel-
lent performance. Other People's Money 3. W.
Hinton White 12.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace,
manager): Kennedy Players opened for a week in
The Midnight Express 26 to full house. The Her-

manns 4. Jefferson Comedy co. 18. The Little Min-
ister 31.

PLATTSBURGH.—THEATRE (Edwin G. Clarke,
manager): Concert by 21st Infantry Band to an ap-
preciative audience Dec. 28. The Sleeping City 30.
The Little Minister 2.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Law-
rence, manager): J. E. Toole in Killarney and the
Rhine Dec. 27; excellent performances; small
house. Peck's Bad Boy 2.

JANESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis,
manager): The Tarrytown Widow Dec. 26; large and
pleased audience. Lorraine Hollis co. 29-31. Darkest
America 2. The Highwayman 5.

AUBURN.—BURNIS OPERA HOUSE (E. S. Newton,
manager): Flint, hypnotist, drew good houses Dec.
19-24. Sheen's Comedy co. opened a week's engage-
ment 26 to a crowded house.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and
Gardner, managers): Killarney and the Rhine Dec.
26 to a fair business. Darkest America 31. Other
People's Money 1.

ONONDAGA.—NEW THEATRE (W. D. Fitzger-
ald, manager): Other People's Money Dec. 21; good
business; audience pleased. Metropolitan Stars
pleased good houses 26.

OLEAN.—OPERA HOUSE (M. W. Wagner, man-
ager): The Tarrytown Widow Dec. 22; small but ap-
preciative audience.—ACADEMY OF MUSIC (F. D.
Leland, manager): Dark.

LYONS.—MEMORIAL HALL (Mills and Ohmann,
managers): Darkest America Dec. 29 played a
good audience. Other People's Money 7. Martin's
U. T. C. 18.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. Mc-
Kechnie, manager): Darkest America Dec. 27;
good business. Other People's Money 30. Elmer E.
Vance 24.

HUDSON.—OPERA HOUSE: At Fort Bliss 26; per-
formance and business poor. Manhattan Entertain-
ers 29. Wilson's Minstrels 31.

ETHACA.—LYCEUM (M. M. Gutstadt, manager):
The Village Postmaster 5. The Herrmanns 6. Go-
ing to the Races 7.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, man-
ager): Warpath drew large audiences Dec. 26, 27.
The Herrmanns 30.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sis-
son, manager): Warpath Dec. 20, 21; fair business.
Darkest America 28.

ONEIDA.—MUNROE OPERA HOUSE (Smith and
Preston, managers): A Country Merchant Dec. 31.
Remember the Maine 12. U. T. C. 20.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey,
manager): The Chimes of Normandy (local) Dec.
28, 29.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Del-
linger, manager): Darkest America Dec. 26; S. R. O.
The Heart of Chicago 2.

PORT EDWARD.—BRADLEY OPERA HOUSE (M.
H. Bradley, manager): At Fort Bliss Dec. 30 can-
celled. Svenska, hypnotist, 24.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S.
Oswski, manager): Dark.

ODENSBURG.—OPERA HOUSE (Charles S. Hub-
bard, manager): Kennedy Players 27.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, man-
ager): Old Kentucky Home 3.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rath-
bone, manager): Houghton Stock co. 9-14.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett,
manager): At Fort Bliss 3.

CONHOES.—NATIONAL BANK HALL (E. C. Gams,
manager): Dark.

MEDINA.—OPERA HOUSE (Cooper and Hood, man-
agers): Darkest America Dec. 30.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W.
H. Cronkhitte, manager): Muldoon's Picnic 23.

GLENS FALLS.—OPERA HOUSE (F. E. Prayn, man-
ager): Dark.

OWEGO.—WILSON OPERA HOUSE (J. H. Bea-
mont, manager): Johnson Stock co. 27.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, man-
ager): Andrews Opera co. Dec. 26-28 in Martha,
Cavalleria Rusticana, The Pirates of Penzance, and
Girolo-Girolo to large and appreciative audiences;
Myra French and F. W. Walters were especially
good.

PAYETTEVILLE.—OPERA HOUSE (Will C. Dodson,
manager): Dark.—ITEM: The Christmas number
of THE MIRROR is by far the handsomest and most
complete journal ever seen on our newstands.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers,
manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, man-
ager): Smith and Campbell in At Gay Coney Island
Dec. 19 to \$452.50. Belle Archer in A Contented
Woman 30. The Man on the Mountain 1. Mistakes
Will Happen 6. 1492 9. Black Patti's Troubadours
11. Gayest Manhattan 14. ALBON BROTHERS.

GRAND FORKS.—METROPOLITAN THEATRE (C. P.
Walker, manager): At Gay Coney Island attracted a
good house 28; performance well received. Smith
and Campbell's Tony and Mark Hart, Tonia Hanlon,
Mattie Lockette, and Nettie De Courcy deserve
special mention for their work. A Contented
Woman 28. Mistakes Will Happen 4. Black Patti's
Troubadours 9. The White Slave 12.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, man-
ager): Sanford Dodge in The Prisoner of Spain Dec.
20 to one of the largest houses of the season. Mr.
Dodge, Ernest Fisher, and Miss Switzer were en-
couraged repeatedly. Mr. Fisher, the Swedish recruit,
was the best Swedish impersonator ever seen in the
city. 1492 9. Black Patti's Troubadours 12. Hogan's
Ally 21. Remember the Maine 25.—ITEM: Irish
music played between the acts by Mrs. Allan Osborn
is greatly appreciated.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht,
manager): The Bride Elect Dec. 21. Walker White-
side in The Red Cockade 26 to excellent business and
in Hamlet to fair business 27; the star was well sup-
ported and gave acceptable performances.—PARK
THEATRE (Harry E. Feicht, manager): A Hired Girl
22-24; fair business. Two Little Vagrants 25-28; S.
R. O.; the cast is well selected and the play was well
staged and presented, winning commendation.

ITEMS: Frank Nell, the manager and proprietor of
The Drummer Boy, and who has made the charac-
ter of Uncle Joe famous, is in the city conducting
rehearsals for its production at the Grand Opera
House Dec. 29-31.—Maurice Drew, of Two Little
Vagrants, has many admirers in our city, having
been a member of the Soldiers' Home Summer Dram-
atic co. several seasons ago.—J. J. Rosenthal, the
energetic and ingenious manager of Brown's in
Town, was in the city on Christmas.—B'ida Clark
did not appear in The Bride Elect on account of
illness. Her part was taken by Mabelia Baker.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H.
Williams, manager): A. L. Wilkins, acting man-
ager: Col. J. Holmes Grover lectured Dec. 22 on the
Civil and Cuban wars, with views, to a full house;
lecture pleased; between scenes Lola Attale Grobe
played several artistic solos on the piano. Tennes-
see 22-24; fair business. Carrie Stanley
Burns 26, 27 in East Lynne. The Klondike Claim
and The Fall of Santiago to fair houses; Miss Burns,
Charles Burns, Paul and Edie Harland, and Walter
Burns were the best in the co.—ITEMS: The Tennes-
see Warblers, who have been doing bad business,
closed here.—Acting Manager Wilkins has been on
the sick list several days.—People are still talking
of the handsome Christmas MIRROR.—Paul Craven
has joined the Carrie Stanley Burns co. John
Leister has closed with the same co.

WILLIAM H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, man-
ager): Otto Kliver, business manager: The Bos-
tonians to good business Dec. 23, 27. Robin Hood
and The Serenade were sung. Clydes was to have
been given, but the principals were suffering from
severe colds, so Robin Hood was substituted. Haver-
ly's Minstrels to fair house 28.—BURN'S THE-
ATRE (Frank Burt, manager): Town Topics 22-24;
business light. The Girl from Chili received its
first regular production here 25. It is a farce-
comedy from the pen of William L. Roberts, who
plays the leading role. The story concerns the
troubles of Homer Doomsday, who becomes engaged

to the Girl from Chili and Harrietta Tattersall at
the same time. He is pursued by "The Girl" to the
home of Robert Lightheart, where he takes refuge
in the disguise afforded by female attire and is in-
troduced to the Chilian belle and her father as
Lightheart's aunt. The aunt proper appears and
has to be introduced as a mild sort of lunatic.
Lightheart claims to have murdered Doomsday, and
the Chilian belle proposes marrying the murderer
by way of avenging her lover. Doomsday, after
assuming various disguises, is finally found and
marries the girl he loves, while Lightheart weds the
Chilian. The comedy in its present shape hardly
can be a success. The story lacks novelty and the
action is forced and improbable. Russell Brothers
26-28 in Mads to Order, pushed to big business. The
performance, however, was very weak. On Land
and Sea 31. The Tarrytown Widow 12-14.—PEO-
PLE'S THEATRE (C. F. Stevens, manager): The Vol-
unteer to good business 22-24. Cora Van Tassel was
ill 23, and having no understudy for the part the
theatre had to be closed. A Woman in the Case,
with good specialties by a good co., drew large
houses 25-28. Almee Hanley's club swivling and
Harry Bartlett's contortion acts were highly ap-
preciated. Boston Lyric Opera co. 1-7.—ITEMS: Stair
and Burt have sued James W. Harkin and Maurice
Freeman, of the Under Sealed Orders co., for breach
of contract. Stair claims to hold an agreement
whereby Under Sealed Orders was not to appear in
Toledo prior to or within ninety days after Dec. 4,
unless with his written consent. The play was put
on at the People's a short time ago, hence the action.
—Manager Stevens, of the People's, is always on the
alert in a charitable way. The day before Christ-
mas he decked a ragged newboy out from head to
foot, and it was hard to tell who was the happier,
the boy or the big-hearted manager.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles
Baetz, manager): Aubrey Dramatic co. opened a
week's engagement Dec. 26 to S. R. O. Repertoire:
Wife for Wife, Dangers of a Great City, My Uncle
from India, The Land of the Living, The Charity
Girl, The Mystery of Thornton Park, The Jealous
Steer comes 2.—ITEM: George A. Beckling, man-
ager of Cedar Point, a summer resort near here,
has leased the Nielsen Opera House for ten years,
beginning May 15, 1900, when Manager Baetz's lease
will expire. Mr. Beckling will make some altera-
tions in the building, and promises to give the pub-
lic the best of theatrical productions. William J.
Benedict will assist him in the management.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles,
manager): The Heart of Chicago Dec. 26; crowded
house; general satisfaction. A Breezy Time 27;
good performance; medium house. The Charity
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Brunner, manager): A Hired Girl Dec. 20; good performance and business. Baverly's Minstrels 31.

CANTON.—THE GRAND (M. C. Barber, manager): A Breezy Time Dec. 21 to fair business. Boston Lyric Opera co. opened for a week in Amoria 23; business good. Said Pasha 23. The Black Hussar 27. The Beggar Student 28. ITEM: A suit in repelvin has been instituted by Arthur W. Tams against William A. Thompson, to obtain possession of the music and prompt books in use by the Boston Lyric Opera co. A bond was given by the defendant, and the property remains in his possession. The question of ownership will be determined later.

PAQUA.—OPERA HOUSE (C. C. Sank, manager): Walker Whitehead Dec. 23. Knobs of Tennessee 3. What Happened to Jones 18.

CATBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): In Atlantic City Dec. 22; good attraction and attendance. A Breezy Time 3.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Walker Whitehead in The Red Cockade 3.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burnett, manager): A Woman in the Case 7. Maxwell Stock co. 9-14.

PAULING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Dark.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Dark.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Local minstrels Dec. 20.

NAPOLSON.—OPERA HOUSE (B. B. Bitzer, manager): Dark.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Shore Acres 3.

ITV. VERNON.—WOODWARD OPERA HOUSE (Clement and Stevens, managers): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Chase-Lister co. Dec. 19-24 in Angle, The Siege of the Alamo, The Harvest Moon, Lost in London, The Count of Monte Cristo, and vaudeville; good co. and business. Side Tracked 28.

EL RENO.—OPERA HOUSE (Wood Grasham, manager): The Signal of Liberty Dec. 28-29. Rose Stillman co. 29-31.

OREGON.

SALE.—REED OPERA HOUSE (Patton Brothers, managers): Mahara's Minstrels Dec. 17 to fair business; performance fair. Coots Hollow 19; light business; audience pleased. Gayest Manhattan 21 to large business; excellent performance. A Boy Wanted 24. Hi Henry's Minstrels 26. Yon Yonson 2. Jerome Belmont 3. ITEM: Our City Council has passed an ordinance forbidding the wearing of hats in theatres.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Steward, manager): U. T. C. Dec. 16 to crowded house. Alone in Greater New York 3. The Dazzler and Coots Hollow canceled.

PENNSYLVANIA.

PIANOV CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Charles Loefer-Fletcher Dec. 26 in Dr. Jekyll and Mr. Hyde; Mr. Fletcher and his co. evidently pleased the audience and made a hit, as curtain-calls were liberally proffered; attendance good. Passion Play Pictures 28. American Theatre co. 24. HENRIKSEN'S THEATRE (John Henriksen, manager): A Bachelor's Honeymoon 27. The Two Johns 28. ITEM: The Shamokin Lodge of Elks has decided to postpone their second anniversary celebration from Dec. 30 to 1.

R. W. SHERTZINGER.

JOHNSTOWN.—CAMERIA THEATRE (I. C. Misher, manager): Next Door Dec. 21; big business; general satisfaction. Stetson's U. T. C. 24; fair business; good performance. Peck's Bad Boy 27; big business; largest matinee in history of house; fair performance. Lost in New York 27; light house; fair co. What Happened to Jones 28; good house; performance very good. A Midst Marriage 29. A Bachelor's Honeymoon 2. Joshua Simpkins co. 6. OPERA HOUSE (J. G. Ellis, manager): Wilson Theatre co. 28-31 opened to S. R. O. and are drawing fairly well; fair co. Repertoire: Why Jones Left Home, Her Kipper from Boston, The Two Orphans, The White Slave, Kidnapped, The Galley Slave, The Crook's Revenge, and Respectable People. Pittsburgh Orchestra 9.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Midnight Alarm drew a light house Dec. 22. De Wolf Hopper and his excellent co. in The Charlatan attracted a very large and appreciative audience 22; curtain-calls were numerous and Mr. Hopper made a speech in his usual captivating style. Walter's Opera co. pleased large audience 24 in the following repertoire: Paul Jones, Fra Diavolo, Said Pasha, The Bohemian Girl, Maritana, Mikado, Pinafore, Cavalleria Rusticana, and The Two Vagabonds. Cameron Clemens 27. ITEM: Joseph W. Smith, two, rejoined Walter's Opera co. here 28, having been in Boston, Mass., where his wife had been very ill.

SCRANTON.—LYCUM OPERA HOUSE (Burgunder and Bels, managers): Leon and Adelaide Hermann gave their usual interesting and mystifying performance to crowded house Dec. 23. Mr. and Mrs. Russ Whistal in Vagabonds 2. ACADEMY OF MUSIC (Burgunder and Bels, managers): Oliver Byron, supported by a good co., presented Up and Down of Life 28. Across the Continent 27, and The Arcton Widow 29 to large and pleased audiences. The Donovans 29-31 playing Dewey's Reception in McFadden's Alley. Walter's Stock co. 27. MUSIC HALL (Fred Dimler, manager): Chicago Stock co. in The Daughters of Fabricius 28.

ALLENSTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): All a Mistake was presented by a fair co. 28; two performances were given to fair business; the comedy abounds in ludicrous situations, and appeared to please; Oliver Mand Davis is a clever comedian, and in a sweet song, and received several encores. Mr. and Mrs. Russ Whistal 27 in Vagabonds to a very appreciative audience; excellent co. and performance. Cora Payton Stock co. 27. My Sweetheart 9, 10. At Fort Bliss 11. Flatow and Quinn's Metropolitan Stars 12. Chattanooga 13. How's Warpath 14-16. Under the Dome 18. Stetson's U. T. C. 19.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appel, managers): De Wolf Hopper in The Charlatan to a very large audience Dec. 22. The star made his usual hit in the title-role and made the usual funny speech when called before the curtain. Fine scenery and pretty girls were in evidence. The Midnight Alarm 23, 24; poor business and poor co. What Happened to Jones drew finely 25, giving two performances to highly pleased audiences. The Donovans in Dewey's Reception 27, 28; small business; with few exceptions the co. is inferior. My Sweetheart 29, 30. Mr. and Mrs. Russ Whistal 31. Head Hillman co. 27.

NEW CASTLE.—ATLANTIC'S OPERA HOUSE (M. Rein, manager): Macaulay-Patton co. gave satisfaction to fair business; good co. Dec. 24. Play presented: The Minister's Son, Royal Rags, Only a Farmer's Daughter, A Sly Old Fox, Rose Cottage, and A Struggle for Gold. The sponsors opened the week of 28, presenting The Pearl of Savoy at the matinee, and A Fair Rebel at the evening performance to S. R. O. on both occasions. The Tarrytown Widow 2. Field's Minstrels 4. Stetson's U. T. C. 5. Peck's Bad Boy 6.

SHREVEPORT.—PARK OPERA HOUSE (M. Rein, manager): Lorraine-Belle co. Dec. 23-28, presenting Forest Me Not, Comelia, and The Tigris to good business. Brothers Byrne 2. The Highwayman 4. Stetson's U. T. C. 7. LYCUM (Harry E. Knowlton, manager): Erie Symphony Orchestra, H. Wise, conductor, assisted by Anna Lomborg and Harry Gilbert Costa, gave the first of their series of concerts 28; entire satisfaction.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): American Theatre co. opened a week's engagement Dec. 28 in A Prince of Russia to packed houses; Lester Walter, Eva Carr, Charlotte R. Felix, J. P. Carter, Burton Churchill, and Harry Tansley deserve mention. Love and War 27. The Battle of Lepo 28. How's Warpath 29. Tommy Shearer co. 9-14. Shon Grimes co. 15-21.

WILLIAMSPORT.—LYCUM OPERA HOUSE (George H. Babb, manager): Cameron Clemens co. Dec. 23-31 half of week in Ragtime Way, Show of a Great City, Earle's Nest, A Russian Romance, Mac Lymie, and The Sunnyside; good business; audience pleased. Mr. Clemens and Marie Sheridan-Woodford are excellent. Lost in New York 2. Brothers Byrne 3.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Misher, manager): What Happened to Jones

Dec. 27; good co.; excellent house. A Midst Marriage 20. Joshua Simpkins 31. Bromahan-Jackson co. 2-6 in Only a Farmer's Daughter, A Child of Destiny, Forgiven, and The Pearl of Savoy. ITEM: New Westbrook, of this city, for two years with Frank Daniels, has retired from the stage and will engage in business here.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Tommy Shearer co. opened for a week Dec. 23, the matinee and evening performances giving general satisfaction to large audiences. Only a Farmer's Daughter and Dangers of a Great City were the productions. The Two Johns 2. War pictures 4, 5. When London Sleeps 10. Humpty Dumpty 14.

KANE.—LYCUM THEATRE (B. N. Jacobson, manager): Grimes' Cellar Dec. 23. J. E. Toole 31. EDITORIAL (G. H. Verbeck, manager): The Tarrytown Widow 28 to light business; good performance. ITEM: The Christmas Mirror is a work of art and contains much excellent reading matter.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Himmelsin's Ideals gave good performance of The Life Guard, Eagle's Nest, The Planter's Wife, and The Great Northwest to very large houses Dec. 28-31. ACADEMY OF MUSIC (John D. Misher, manager): A Bachelor's Honeymoon 28. My Sweetheart 29.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): J. Walter Kennedy presented Samson to a small house Dec. 16. Sam W. Glenn in Rip Van Winkle 23; evening performance to packed house; audience pleased. Charles Leonard Fletcher in Dr. Jekyll and Mr. Hyde 29. Markham Stock co. 37.

MEKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): King Dramatic co. to crowded house Dec. 28-31. Repertoire: Faust, Hands Across the Sea, Carmen, The Power of the Press, Lost in London, The War of Wealth, The Cotton King, Monte Cristo, The Cherry Pickers, The Two Orphans, and The Last Stroke.

BERWICK.—P. O. S. of A. OPERA HOUSE (F. R. Kitchen, manager): A Bachelor's Honeymoon Dec. 28 to capacity downstairs; audience delighted. Manager Kitchen went to considerable extra expense to work up a big house and his energetic efforts were greatly appreciated by Manager McLeod.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Grimes' Cellar Dec. 28; fair house; audience pleased. Joshua Simpkins 2. Dr. Jekyll and Mr. Hyde 7. American Specialty co. 11. D. H. Woods Repertoire co. 16-19. My Sweetheart 21.

LOCK HAVEN.—OPERA HOUSE (J. H. Musina, manager): Little Irene Myers co. Dec. 19-24 in The Black Flag, The Silver King, The Burglar, Turned Up, Kidnapped, and After Seven Years; fair business; satisfaction given. Lost in New York 31. The Midnight Alarm 3.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): James B. Mackie in Grimes' Cellar Dec. 28; fair business and satisfaction. The Tarrytown Widow delighted a small audience 27 and will play a return engagement soon. Darkest America 4. Macaulay-Patton co. 9-14.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Brown, manager): Shore Acres Dec. 23 pleased the largest audience of the season. Next Door 28; good performance; big business. Labadie co. 29-31. Stetson's U. T. C. 2. The Tarrytown Widow 9. Scott's Minstrels 19.

ROCHESTER.—OPERA HOUSE (C. A. Vanderaloe, manager): A Jolly Lot Dec. 20; large and pleased audience. Lost in New York 24; good business; excellent performance. Just Smith's Luck 26; S. R. O. Welsh Brothers Minstrels 30. Next Door 3.

SHAFKIN.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Kane Opera co. Dec. 25 presenting The Grand Duchess and Fra Diavolo to fair business. A Midst Marriage 27 to large and pleased audience. Passion Play Pictures 29. Wilson Theatre co. 37.

BASTON.—ABLE OPERA HOUSE (Dr. W. K. Deswiller, manager): My Sweetheart Dec. 23; performance fair. The Hermanns 27; attendance good; performance satisfactory. Mr. and Mrs. Russ Whistal in Vagabonds 29; fair presentation.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appel and Neely, managers; F. D. Corley, manager): Agnes Wallace Villa Dec. 26 in The World Against Her to full houses. The Midnight Alarm 28; large and pleased audience.

BUTLER.—PARK THEATRE (George N. Burkhart, manager): George B. Demott pleased S. R. O. Dec. 28. What Happened to Jones 30. Next Door 2. U. T. C. 3. Peck's Bad Boy 4. The Tarrytown Widow 7. A Breezy Time 11.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curran, manager): Old Southern Life co. Dec. 26 to S. R. O.; poor performance. Stetson's U. T. C. 28 to S. R. O.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Brothers Royer in Next Door Dec. 28. R. J. Erwood co. booked for 9 changed to 24. Porter J. White in Faust 25.

CHESTER.—GRAND OPERA HOUSE (Thomas Harcourt, manager): Gilmore and Leonard in Hogan's Alley Dec. 26 to good business. A Jay in New York 29-31.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Muldoon's Picnic Dec. 9 to big house; performance poor. Erwood Stock co. 30-31. Just Smith's Luck 3.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Walte, manager): The Two Johns Dec. 27 to good business; performance failed to please. A Bachelor's Honeymoon 29 canceled.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Lubin's Passion Play pictures Dec. 28, 29; fair business. Jerome's Comedians 1. Waite's Opera co. 9-14.

COLUMBIA.—OPERA HOUSE (James A. Crowther, manager): Markham co. opened for a week Dec. 26 in The Ladder of Fame to big house; performance satisfactory.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. R. Coldsmith, manager): U. T. C. Dec. 27 to crowded house; audience pleased. Peck's Bad Boy 29; good house; performance appreciated.

DU BOIS.—FULLER'S OPERA HOUSE (J. A. Renal, manager): Grimes' Cellar Dec. 23; small audience pleased. Joshua Simpkins 26; good house pleased. Dave W. Woods co. 27.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Tarrytown Widow Dec. 23 amused fair attendance. The Spencers 27.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Agnes Wallace Villa in The World Against Her Dec. 26; good house.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Kane Opera co. Dec. 27, 28; fair houses; performances satisfactory. The Midnight Alarm 2.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Macaulay-Patton co. opened for a week Dec. 28 in The Minister's Son to S. R. O.; co. strong.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Slavton's Jubilee Singers Dec. 26; large and pleased audience.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Joshua Simpkins Dec. 28; fair house; performance poor.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): The Tarrytown Widow Dec. 28; small house; satisfaction given. The Gibneys 27.

PHILIPSBURG.—PINE'S OPERA HOUSE (A. B. Hard, manager): Lost in New York Dec. 29. Boston Symphony Orchestra 30.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Uncle Joshua Dec. 28 failed to appear.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Dark.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): The Tarrytown Widow 4.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Dark.

EAST STRIOUSEBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Dark.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Bon Ton Burlesque gave a good performance to a good house Dec. 24. Harry Le Marr's Comedy co. did a good business 26, but very poor 27; co. was inferior. Washburn's Minstrels 5 instead of 3.

PAWTUCKET.—OPERA HOUSE (John Drown, manager): Sam Sydnall's London Ladies 23-24 to big

business, giving satisfaction. The Victorian Cross 26-28 to crowded houses; performances fine. The Secret Enemy 29-31. Warpath 3, 4. Faust 5-7. The Heartstone 8-11.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Down on the Farm Dec. 28 to fair business; co. below standard. Washburn's Minstrels 6.

WOONSOCKET.—OPERA HOUSE (E. A. Harrington, manager): Vanderville Dec. 28; house small. Johnny on the Spot 29. Modjeska 3. The Little Minister 13. Washburn's Minstrels 15.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Wax Greenwald, manager): Santanelli, hypnotist, Dec. 19-24, in spite of very bad weather, did a good business. Peruchi-Baldoni co. opened for a week 26 in A Kentucky Girl to S. R. O.; performance good. Field's and Hanson's Minstrels 29. Andrews Opera co. Jan. 2, 3.

COLUMBIA.—OPERA HOUSE (Frank J. Moss, manager): Woodward-Warren co. in The Other Girl 20, The Paymaster 21, Ranch Ten 22, Check 23, and Practical Joker 24; performances good. Andrews Opera co. 29-31.

NEWBERRY.—OPERA HOUSE (C. A. Bowman, manager): Fields and Hanson's Minstrels Dec. 28; largest house of season; performance good. Arnold's Fun Makers 28-29.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Maximilian Dick Dec. 19; splendid entertainment; fair business. Sanford Dodge 31-2.

SIOUX FALLS.—NEW THEATRE (B. M. Bear, manager): Tim Murphy in The Carpetbagger Dec. 24 gave satisfaction to fair business. Lyceum Comedy co. 26-30. Scalchi Concert co. 31.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheets, managers): Julia Marlowe in The Countess Valaska Dec. 22. A Milk White Flag 23, 24; light houses. My Friend from India 25-28 pleased well filled house. Clay Clement 29. Marie Wainwright 30. Kelsey-Shannon co. 24. New Masonic Theatre (Staub and Sheets, managers): Dicky Bell in The Housler Doctor 25-28 was greeted by only light and fairly pleased audiences. Yale Glee Club 2. M. Plunkard 3, 4. GRAND OPERA HOUSE (Wash Blackburn, business-manager): The Hopkins Stock co. are doing good business 25-31 in The Wages of Sin. ITEM: The Mozart Symphony Club, of New York, 27, drew a large and delighted audience at the Tabernacle. Wash Blackburn, business-manager of the Grand, will leave 28 for a short stay at Hot Springs.

MEMPHIS.—LYCUM THEATRE (Thomas J. Boyle, manager): The twelfth week of the Hopkins Stock co.'s engagement opened Dec. 23 with Aristocracy to S. R. O.; the vaudeville bill included Arthur Dunn and Clara Bell Jerome, Powers and Hyde, Lucile Hall, and the biograph. The Banker's Daughter, Billy Emerson, and the Eddy family 27. AUDITORIUM (B. M. Stainback, manager): J. C. Lewis in St. Plunkard 26-28 received generous patronage. Yale Glee and Mandolin Club 29. GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staub, manager): The Telephone Girl delighted a packed house Dec. 20; Louis Mann and Clara Lipman were given a hearty welcome and numerous curtain-calls. Bentfrow's Pathfinders opened for a week 28 to a good house, rendering The Lightning Express. Marie Wainwright 29. ITEM: The Anniversary Christmas Mirror was generally admired here, and the demand quickly exhausted the large supply of the new dealers of this city. It was pronounced by all a most beautiful and excellent publication.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm, manager): Boston Ladies' Military Band Dec. 20; large and appreciative audience. MacLean-Tyler-Hanford co. 28 in Romeo and Juliet to a well filled house, which was deserved. Mozart Symphony Club 29.

JACKSON.—PYTHIAN OPERA HOUSE (Wormer and Tachfeld, managers): Phil and Nettie Peters' Comedy co. 15-17; full houses. A Milk White Flag 23. Margaretta Norris 27. ITEM: Miss Norris is a Jackson girl, and there is much interest in her professional appearance.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Burk's U. T. C. Dec. 19; large and pleased audience. MacLean, Tyler and Hanford co. presented Romeo and Juliet 24; performance excellent; small business. 31 Perkins 12. Creston Clarke 25.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Creston Clarke Dec. 19, 20, presented The Ragged Cavalier and The Last of His Race to large audiences; performances excellent. The honors were divided between Mr. Clarke and Adelaide Prince. Andrews Opera co. 23-24 to fair business in Cavalier Rusticana, The Mikado, Martha, The Bohemian Girl, and Fra Diavolo; co. and performances failed to give satisfaction. ITEM: Adelaide Prince (Mrs. Creston Clarke), who is a native Texan and has many friends in this city, was the recipient of much social attention during her stay here. The Frederick Bryton co. spent week of 25 here.

W. V. LYONS.

TEMPLE.—EXCHANGE HOTEL OPERA HOUSE (James Budd, owner and manager): ITEM: Since the destruction by fire on Aug. 1 of the old Bijou Opera House, Temple has been without a playhouse, but the above building, which is modern in all its appointments, with the handsomest seating in the State, will be ready for use 10. The season will open, however, with Beach and Bowers' Minstrels 2, at the High School Auditorium, pending completion of the new house.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): A Stranger in New York Dec. 19; good business; performance satisfactory. London Gaiety Girls 20; poor business; poor co. Edwin Rostell in Richelieu and Hamlet 22, 23; fair business; appreciative audiences. Side Tracked 24; fair audience; performance average.

BRENNHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): A Breezy Time Dec. 22; small house. Beach and Bowers' Minstrels 24; fine performance; good business. Brennan Concert co. 2. A Bachelor's Honeymoon 5. Hanford-MacLean-Tyler co. 11. Marie Wainwright 20. After the War 23.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Paul Greenwall, manager): Edward Girard in Natural Gas Dec. 19 canceled. A Stranger in New York 23, 24 to full house; co. headed by Joseph Coyne and Alice Holbrook, is excellent; general satisfaction.

SHERMAN.—OPERA HOUSE (Ellsworth and Brenta, managers): Andrews Opera co. Dec. 21, presented Cavalleria Rusticana, The Mikado, Fra Diavolo, and Martha to fair business. Attraction not up to expectations. ITEM: Louise Brennan co. booked for 18, sold but one ticket and did not appear.

TERRELL.—BRIAN'S OPERA HOUSE (B. L. Dey, manager): Wiedmann's Comedians to large and pleased house Dec. 19-24. Repertoire: Little Miss Thompson, A Klondike Girl, A Soldier's Sweetheart, Love Finds a Way, Ten Nights in a Barroom, Cinderella, and Jennie's Valentine.

PLATONIA.—ARNIM AND LANE OPERA HOUSE (A. Brendemann, manager): Schubert's Symphony Club 8; S. R. O.; co. well received. ITEM: The Christmas Mirror is at hand. To say it's a beauty half expresses it.

DALLAS.—OPERA HOUSE (George Amy, manager): A Stranger in New York (return) Dec. 30, 31; good business. ITEM: A Hired Girl co. rested here 29-31. 31 Perkins, booked for 24 and Me and Jack, for 24, failed to materialize.

DESPER.—OPERA HOUSE (M. L. Eppstein, manager): Louise Brennan Concert co. Dec. 21; fair attendance; good performance. Edwin Rostell 24 in Richelieu; small house. A Hired Girl 25.

BRYAN.—GRAND OPERA HOUSE (John B. Mika, manager): Edwin Rostell in Hamlet Dec. 12; fair business; audience pleased. Lewis Morrison in Faust 21.

GREENVILLE.—KING OPERA HOUSE (J. F. Norworthy, manager): Edwin Rostell, Dec. 23, 24, in

Richelieu and Hamlet; good co.; fair business. Schubert Symphony Club 28; good business.

MARSHALL.—OPERA HOUSE (Wols and Dahmer, managers): A Hired Girl to good business Dec. 20. A Bachelor's Honeymoon 22; good business; co. first class. Punch Robertson co. 23, 27.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): A Hired Girl Dec. 22 to good business; performance good.

NAVASOTA.—COLUMBIA OPERA HOUSE (M. Goebert, manager): Beach and Bowers' Minstrels Dec. 28. Creston Clarke 28.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Dark.

PARIS.—PETERSON THEATRE (E. Peterson, manager): A Hired Girl Dec. 23 to a small audience.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): The Fawley co. Dec. 19-22 to business that increased each night. An Unconventional Honeymoon, An Enemy to the King, The Last Word, and The Dancing Girl were presented. The Last Word is Miss Bates' strong feature. As the Baroness Bonaff she is superb. Her Dancing Girl is also a very strong characterization. NEW GRAND THEATRE (M. E. Mulvey, manager): The Road of Life 19-24, to light business. The Dazzler 26-31.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The seating is expected to arrive 27, and house will open with On the Suwanee River Dec. 31. The Heart of Chicago 4. Salt Lake Opera co. 11. Harry Corson Clarke 14. A Trip to Coontown 17.

ODDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Fawley co. in The Dancing Girl Dec. 28 to capacity, and in An Enemy to the King 31 to good house; excellent performances.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): Jessie Harcourt co. Dec. 19-24 in The Hand of Fate, Lynwood, Little Miss Military, The Two Orphans, and The Little Wildcat gave satisfaction to fair business. A Boy Wanted 4. ITEM: The Jessie Harcourt co. canceled their engagement at Lyndonville, Vt., and Woodsville, N. H., and went to St. John's, N. B., 28.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Little Minister 4. Isham's Octoroons 6. The Real Widow Brown 9. The Heartstone 12.

BURLINGTON.—HOWARD OPERA HOUSE (W. B. Walker, manager): The Little Minister Dec. 21. The Sleeping City 2. Isham's Octoroons 7.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Dark.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Nineteenth Century Cake Walkers with their vaudeville co. Dec. 26 drew the capacity of the house; performance fair. Jewett, magician, 27 failed to appear. Koster and Bial's Vaudeville co. 7. Side Tracked 14. William De Shetley's Stock co. 16-18. A Turkish Bath 28. American Theatre co. 30-Feb. 4. ITEM: It is now beyond a doubt that Newport News will have a first-class theatre next season. It will cost \$25,000. The site has been purchased on Washington Avenue (main thoroughfare), between Twenty-seventh and Twenty-eighth Streets, for \$19,500. Plans have been prepared and the building will have a seating capacity of 1,600, with a stage large enough to accommodate any scenic production traveling. The house will be named the Academy of Music and probably will be managed by Manager Booker.

NORFOLK.—ACADEMY OF MUSIC (Thos. G. Leath, manager): The Telephone Girl to S. R. O. Dec. 22; performance good. Koster and Bial's Vaudeville co. 20.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Virginia Cake Walk co. pleased a large audience Dec. 28.

Good time in Jan. and Feb. for the best attractions. Address JOHN P. GEHLING, Mgr.

A TALK WITH MRS. BAKER.



There are probably few playgoers living whose memories can go back to the time of Mrs. Sarah A. Baker's professional debut. For sixty years she has been before the public, and now in her honored old age she has gone to join her friends of earlier days at the Forrest Home. There is no shade of sadness connected with the retirement of Mrs. Baker except that which will come to her friends on and off the stage in the thought that she will never appear on the stage again. Her career has been a noble one, and the last years, to be spent in peace and quiet, will fittingly crown a well-lived life.

The day before her departure for Holmsburg a representative of THE MIRROR called upon Mrs. Baker at the residence of Mrs. Thomas W. Keene, on Staten Island. He was shown into the study of the late tragedian—a room filled with interesting stage relics and dramatic literature—and in a few moments the venerable actress entered, leaning upon the arm of her hostess.

"I am all ready to go," said Mrs. Baker. "My things are packed up and I have plenty of time for a chat with THE MIRROR. That is what you came to see me for, is it not?"

"Yes," answered the reporter, "I want to ask you about your theatrical career."

"It has been too uneventful to be interesting, I'm afraid; but my years have all been such happy ones that it will be a pleasant task to review them for you."

"My father, Charles S. Porter, was an actor and manager in Philadelphia during the early years of the century, and I was born there in 1817. My childhood does not seem so long ago—I can remember it all so clearly—and it is hard for me to realize that I am the oldest living American actress."

"I made my debut at the Walnut Street Theatre, Philadelphia, in 1837, playing Virginia to Charles B. Parsons' Virginian. The part was given me to learn on short notice, and I had very few rehearsals. How well or how badly I played it, I will not say, because there is probably no one living who saw the performance to bear me out in either statement. After my engagement with Mr. Parsons I went to Pittsburgh and was a member of Mr. Booth's company there. Then William Burton engaged me for his Chestnut Street Theatre in Philadelphia. I played juvenile parts in both Mr. Booth's and Mr. Burton's companies, but never boy parts. I had a prejudice against appearing in male costume and my old contracts contained a clause exempting me from such roles. During the first years of my stage life I played in support of Edwin Forrest, Charlotte Cushman, and a number of other notable people of the time."

"In 1839 my father and I went to the People's Theatre, New Orleans, where we remained for two years. I made my first appearance there as Juliet, which was my favorite role in those days. I cannot tell you in detail of all my engagements after that. It is too long a story and would be only a list of old-time theatres and plays and actors. I played with E. L. Davenport, Joseph Jefferson, James Anderson, C. W. Coudock, and all the rest of the older players. With Mr. Coudock I played Portia to his Shylock, and years afterward appeared in his support in 'The Chimney Corner' and 'Hazel Kirke.'"

"When did you first appear in New York, Mrs. Baker?"

"In the Summer of 1853, at the Bowery Theatre. I supported William R. Goodall in 'The Lady of Lyons' upon that occasion."

"Your marriage occurred in the same year, did it not?" asked the reporter.

"Yes, I married Mr. Baker in '53, and ten years later, during the war, he died. I have but one relative living now—my daughter, Mrs. Clarence Handyside."

"And what have been your recent professional engagements?"

"The season of 1881-82, I was a member of Edwin Booth's company, and after that I played uninterruptedly with Thomas W. Keene until his death, last May. For the last five years I have been playing the Duchess of York during the Winters and spending the Summers here with my adopted family."

"And we do not know how we are going to get along without her!" exclaimed Mrs. Keene.

"But I am coming home on visits, you know," said Mrs. Baker. "I shall probably be here a good part of each year; and, then, I shall want to visit New York occasionally to see the new plays."

"Are you fond of the modern drama, then?"

"Oh, yes, indeed," responded Mrs. Baker. "I enjoy the new plays very much, although my own work was almost altogether in the Shakespearean drama, and I believe thoroughly in the old methods and systems. The training in the old stock companies was hard on the actors, but good for their art. People then began as supers and worked up step by step. They learned hundreds of parts and understood all lines of work. I was very fortunate in beginning as I did, in a leading role, but afterward I played nearly every woman in Shakespeare."

"And what was your favorite character, Mrs. Baker?"

"In my younger days, Juliet, and of late years, the Nurse. I was fond of playing Julia in 'The Hunchback,' too. Of course, I cannot

say what I was most successful in—these were the parts that I most enjoyed playing."

At this point Claude Keene entered, bearing a large jewel case. "You must not forget to display your anniversary souvenirs," he said. "To be sure," said Mrs. Baker, smiling. "These are some of my dearest treasures. This bundle of letters contains the good wishes of all the old actors, and many of the younger ones, sent me on Christmas, 1887, which was the fiftieth anniversary of my first appearance. I celebrated the sixtieth at Cincinnati last year and received this silver set from Joseph Jefferson then. The company—Mr. Keene's—gave me this pair of bracelets upon that occasion. The names of all the members are engraved inside, you see."

"May I venture to ask the old question that is asked of every player of prominence?"

"I can guess what it is," laughed Mrs. Baker. "You are going to say, 'Would you advise young people to adopt the stage as a profession?'"

"I will confess that I was."

"And I will give the old answer, 'That it all depends upon the young person.' But I will add that my own experience has been so happy that I would not discourage any one with talent from entering the profession. I have had sixty years of hard work, it is true, but I have also had sixty years of happiness."

HOLIDAY HAPPENINGS.

Notes of Christmas Remembrances and Enjoyments of the Profession.

Nat C. Goodwin and Maxine Elliott have officiated at two functions of decided interest to all actors playing in Boston. The first was a supper given on the stage of the Hollis after the performance of Nathan Hale, on Dec. 26. It was a last chapter to the Christmas festivities and was the best of them all. When the curtain fell preparations began, tables were spread and about seventy-five sat down as the guests of Mr. Goodwin. Stuart Robson, Fanny Rice, Joseph Murphy, many of the leading members of their companies and all the actors of Because She Loved Him So were there, and the leading critics of Boston were also invited to attend. For four hours everybody had a delightful time and the hospitality marked the pleasantest feature of the holiday season in Boston theatrically. But this was not all. In response to many requests from the profession, Mr. Goodwin gave a professional matinee on Nathan Hale Dec. 29. All the players in the city were invited and all were present who did not have to play themselves. The boxes were occupied by Stuart Robson, J. E. Dodson, Fanny Rice, and Joseph Murphy, and every company playing within reach of Boston had its representatives in the audience.

Julia Arthur remembered each employe at Wallack's on Christmas day with a substantial present.

The employes of the Metropolitan Opera House gave Treasurer Max Hirsch a gold and topaz tob on Christmas.

The Casino Theatre company spent Christmas at Grand Island, Neb., whence Manager Ed. M. Hadley has sent holiday greetings to THE MIRROR.

Christmas suppers were served in town for the companies at the American and at Weber and Fields.

May Irwin gave Christmas gifts to her company, and Proprietor H. B. Sire, of the Bijou, presented a box of cigars to each gentleman in the cast.

When Messrs. Drew and Campbell arrived at their office, the Star Theatre, Cleveland, O., Christmas morning, they were surprised to find that Santa Claus had left a handsome office desk. Since these gentlemen became interested in the Buffalo Bid show their mail business has increased considerably, causing more or less confusing mixing of business. The new desk will prevent much of this. Nearly every one about the theatre was remembered in some way, and as things have been pleasantly prosperous all are correspondingly happy, and wish the world a Happy New Year.

George B. Miller, of The Girl I Left Behind Me, writes: "Santa Claus was certainly good to me. I received a handsome gold watch from my wife, and assure you that I feel very much elated."

The Castle Square Opera company, the orchestra and the business staff of the American Theatre, were entertained at dinner on Christmas day by the management. The affair was a very enjoyable and brilliant one. There were one hundred and twenty persons present.

After the Christmas performance at the Girard Avenue Theatre, Philadelphia, the members of the stock company gathered about their stage-manager, George K. Edson, and before he could escape, presented to him a handsome diamond and gold match box. Mr. Edson thanked them in a few sincere words and good wishes were exchanged all around.

Leon Gandillot, author of The Turtle, cabled his Christmas greeting to Messrs. Brady and Ziegfeld and the members of The Turtle company.

Della Fox received handsome Christmas presents from her company at the Herald Square.

B. S. Spooner gave a Christmas tree to The Spooners, in Franklin, Pa., Dec. 24, and the company exchanged many valuable presents. Edna May and Cecil Spooner being especially fortunate. Manager Keene, of the Franklin Opera House, was presented with a gold headed cane by The Spooner family, and the Elks gave a banquet to The Spooners.

Lee J. Kellam, business representative of Marks Brothers' dramatic company No. 1, received many valuable Christmas presents, among which was a handsome diamond stud.

At the Jefferson, Portland, Maine, a banquet was given to the house staff on Christmas night. Many presents were exchanged, among them a gold headed cane, given to Local Manager Goss, and a diamond pin, to Press Agent Hickey.

Theodore L. Hays, resident manager of the new Grand Opera House, St. Paul, was the recipient of a costly diamond ring, from the employes of the theatre on Christmas day.

Manager L. N. Scott, of the Metropolitan Opera House, St. Paul, received as a Christmas present from the attaches of the Metropolitan a leather covered easy chair.

Managers Durban and Sheeler, of the Gerard Avenue Theatre, Philadelphia, gave a delightful banquet to their stock company after the performance on Christmas eve. Mr.

and Mrs. Robert Edson (Ellen Berg), were the guests of honor. George K. Edson, Edwin Emery, Joseph Kilgour, George Barber, and Edwin Middleton, all made speeches. On behalf of the company, Managers Durban and Sheeler were presented with numerous gifts.

Manager W. W. Freeman, of At Gay Coney Island, was presented with a handsome alligator leather suit case by the members of his company on Christmas day.

T. B. McCormick, assistant manager and treasurer of the Grand Opera House, St. Paul, received a handsome gold watch and chain as a Christmas present from the employes of the theatre.

Jacob Litt presented to each of the employes at his various theatres a five dollar gold piece as a Christmas gift.

After the matinee of An Irish Gentleman at the Academy of Music, Jersey City, Dec. 26, Andrew Mack was presented with a handsome gold tob and charm by the members of the company and the business staff.

Managers Ben Hurtig and Sam. Tuck tendered the Williams and Walker company an elaborate Christmas dinner on the stage of the Park City Theatre, Bridgeport, Conn.

Manager H. P. Soulier, of the Lyric Theatre, Hoboken, made the attaches of his house happy Dec. 24 by presenting the married men with turkeys and the single men with articles of clothing on Christmas Monday. The attaches, assisted by James F. O'Melia, the well-known bill poster, presented Manager Soulier with a handsome diamond ring.

Mrs. Ettie Henderson, of the Academy of Music, Jersey City, tendered the usual Christmas eve supper to her employes at the conclusion of the performance, Dec. 24. These affairs have been in vogue ever since the Hendersons have had the Academy; they are a source of pleasure to Mrs. Henderson and to Manager Frank Henderson, and appear to be appreciated by the participants. Harry Hyams, the business-manager-treasurer, acted as toast master, and proved that he understood his business. A few invited friends were present.

Robert Neil, leading man of the Columbia Theatre Stock company, Newark, received among other gifts, a handsome oak and walnut make-up cabinet. Another present was an edition de luxe of Longfellow, from a well-known Newarker, unknown to Mr. Neil, who wrote that the gift was a token of Mr. Neil's excellent work with the stock company.

Every member of the Jefferson De Angelis Opera company was remembered at Christmas. The men were presented with tokens of yuletide by Mr. De Angelis while Mrs. De Angelis made gifts to the women.

Kirke La Shelle telegraphed a merry Christmas greeting to the Frank Daniels company, and presented them with a splendid Christmas dinner after the performance, at Kansas City, Dec. 26.

At the Third Avenue Theatre, Seattle, Wash., Local Manager Russell, Professor McEwen, the hypnotist, and Jules Walters combined in having erected a large Christmas tree for the children of the city, who were invited to attend. About one thousand presents were distributed to the children, who enjoyed themselves hugely.

Manager W. H. Meffert, of the Meffert Stock company, Louisville, presented Oscar Eagle, his leading man, with a diamond studded masonic jewel as a Christmas remembrance.

The stage hands of Macauley's Theatre, Louisville, remembered Manager John T. Macauley on Christmas day by presenting him with a handsome leather couch.

Corse Payton's Comedy company had a glorious Christmas at Troy, N. Y. Mr. Payton hired a hall, in which he placed a large Christmas tree which was laden with presents, the gifts of one to another. Etta Reed received handsome presents from every member of the company. Manager Gotthold received from Miss Reed a money satchel of her own design and from Mr. Payton a manager's trunk, which is not only a trunk and wardrobe, but a complete office. Singing, dancing and speeches followed a banquet which Mr. Payton had arranged. The festivities kept up until 4 A.M.

Alice Nielsen and the management of her company entertained the members of the Alice Nielsen Opera company at a Christmas supper at the Hotel Cadillac, Detroit, Mich.

The Village Postmaster company and a few of their friends were entertained by Manager J. Wesley Rosenquest at a supper on the stage of the Fourteenth Street Theatre after last Tuesday's performance. When the good things to eat and drink had disappeared there was dancing and a grand cake walk.

The Irving French company played on Christmas Eve to a packed house in Boone, Ia. The William Owen company, who were laying off, attended the performance, and afterward Mr. French gave a banquet and remembered every member. He received a gold headed umbrella, appropriately inscribed, from the company. Hattie Haynes received diamond earrings and Lenna Ralston a diamond and emerald ring.

Clifford Alexander, head usher at the Castle Square Theatre, Boston, was surprised on Christmas by a loving cup and cut glass vase, presented by the ushers. Robert W. Spear, his assistant, received an evening dress case. The gifts came from the ushers and door-keepers, and W. Paul Linton made the speeches.

Courtney T. Curtis, head usher at Keith's Boston Theatre, received on Christmas Eve a handsome table, the gift of the ushers, for whom the presentation was made by Owen McKenna.

Aids digestion.

Londonerry
Lithia Water

Absolutely pure and delightful to the taste.

OBITUARY.

Raymond Buchan, of Secret Service, died suddenly at San Antonio, Tex., on Dec. 25.

John Bell, assistant stage carpenter of the Garrick Theatre, in this city, died of accidental asphyxiation in a hotel at Washington, D. C., on Dec. 29. He was with the Zaza company.

Elena Sauz, the Spanish contralto, died at Nice, France, on Dec. 24. Her voice and beauty won fame for her in 1870, and her success in Europe was meteoric. Her later years have been spent in retirement, her time being devoted to works of charity.

Peter Henderson, for many years connected with various theatres of Boston as master machinist, died at his home in Dorchester, Mass., on Dec. 22, aged seventy-six years. He was an active member of the National Alliance of Theatrical Stage Employes, local union 11. He is survived by a widow, two sons and two daughters. Interment was made in Holyrood cemetery.

Mrs. William D. Crolius died at her home in New York city on Dec. 20, aged sixty-four years. The remains were buried in Cypress Hills Cemetery Dec. 22. Mrs. Crolius was a member of Laura Keane's company in the early sixties, and of the Continental Theatre Stock company, in Boston, in 1896. Her husband and five children—Richard P., Edith, Charles, Mrs. William L. Gleason, and Mrs. Frank Stearns—survive.

William J. Cooke, scenic artist of the Court Theatre, Chicago, died at his home in that city, on Dec. 17, of typhoid pneumonia, aged thirty-six years. Mr. Cooke was for several years principal assistant of the late William Voegtlin at the Chicago Opera house during the management of David Henderson. He was also favorably known for his work at Hooley's and the Schurer theatres. He was a member of the representative unions as well as the Forrester's, the latter organization taking charge of the interment at Rose Hill Cemetery, Chicago.

Peter E. Kenny, of Jersey City, N. J., professionally known as Eddie Marks, formerly of Grinn and Marks, the acrobatic song and dance team, died at his home Dec. 28, after a long illness. He had been in the profession twenty-five years and had played all over Europe and in this country with Thatcher, Primrose and West, J. H. Haverly, and Gorton's Minstrels. Mr. Kenny was thirty-six years of age at his death, and leaves a widow and six children. He was an active member of Jersey City Lodge No. 211, B. P. O. Elks, and had a large circle of acquaintances.

Walter Lacy, who died on Dec. 13, at Brighton, England, was born in 1809, and made his first appearance on the stage at the Theatre Royal, Edinburgh, in 1832 as Count Montalban in 'The Hunchback.' Subsequently he filled engagements at Glasgow, Manchester and Liverpool. He made his London debut in 1838 at the Haymarket Theatre as Charles Surface in 'The School for Scandal.' After that he became identified with the London stage, filling engagements at various times at the Haymarket, Covent Garden, Olympic, Lyceum, Strand, St. James, and Charing Cross theatres. While at the Haymarket he played Captain Absolute in 'The Lydia Langham of Madame Vestris.' Among the company while Mr. Lacy was connected with the Haymarket were George Bartley, Charles Matthews, F. Vining, George Vandenhoff, John Cooper, William Warren, F. Matthews, J. P. Harley, John Brougham, Alfred Wigan, and Meadames Nesbitt, Vestris, Glover and Brougham. At this time Mr. Lacy married Miss Taylor, who was the "original" of Helen in 'The Hunchback,' and had played Lady Teazle when Mr. Lacy made his first appearance in London. Mrs. Lacy was a regular member of the Haymarket, and was a great favorite in Shakespearean roles at that house and subsequently at Covent Garden and Drury Lane. For seven years Mr. Lacy was connected with the Princess Theatre, under Charles Kean's management, opening there on Sept. 18, 1852, as Roubin in the first performance of Boucicault's 'Prima Donna.' During the same evening he played Chateau Lenard in 'The Corsican Brothers' and Alfred Highblyer in 'Roland for an Oliver.' The parts played by Mr. Lacy during his long connection with the London stage included Benedict, Mercutio, Pausanias, Malvolio, Touchstone, Cloten, Prospero, Gratiano, Rodrigo, Henry the Eighth, Young Marlow, Goldfinch Plutter, Tony Lumpkin, Bob Acres, Dazzle, Dudley Smooth, the Ghost in Hamlet, Lord Frinkel, Lord Tinsel, Jeremy Diddler, Puff, and Sir Anthony Absolute. From 1864 to 1880 Mr. Lacy was Professor of Elocution at the Royal Academy of Music of London. In April, 1879, on the occasion of Henry Irving's revival of 'The Lady of Lyons' at the Lyceum Theatre, Mr. Lacy played the part of Colonel Damas. The cause of his death was an apoplectic stroke, from which he was too feeble to rally. He was an excellent actor of the old school and was very popular.

Married.

ELLISLER—CAMPBELL.—Will Ellisler and Belle Campbell, in Chicago, Ill.

MCLEAY—WARNER.—Franklin McLeay and Grace Warner, in London, England, on Dec. 18.

Died.

BELL.—John Bell, in Washington, D. C., on Dec. 28, of asphyxiation.

BUCHAN.—Raymond Buchan, at San Antonio, Texas, on Dec. 25.

COOKE.—William J. Cooke, in Chicago, Ill., on Dec. 17, of typhoid pneumonia, aged 36 years.

CROLIUS.—Mrs. William D. Crolus, in New York city, on Dec. 20, aged 64 years.

HENDERSON.—Peter Henderson, in Dorchester, Mass., on Dec. 22, aged 76 years.

HOLMES.—At Providence, R. I., on Dec. 19, Mrs. Holmes (mother of Polie Holmes).

KENNY.—At Jersey City, N. J., on Dec. 28, 1898, of pneumonia, Peter E. Kenny (professionally known as Eddie Marks), aged 36 years.

LACY.—Walter Lacy, in Brighton, England, on Dec. 14, aged 90 years.

REEVES.—Mrs. Jane C. Reeves, in New York city, on Dec. 24, aged 78 years.

SAUZ.—Elena Sauz, at Nice, France, on Dec. 24.

TELEGRAPHIC NEWS

CHICAGO.

Hall's Holiday Homily—The New Year Welcomed Cordially—Western Ways.

(Special to The Mirror.)

CHICAGO, Dec. 31.

Well, we are on the bottom rung of the ladder of 1898, and the theatrical prospects here for 1899, which begins its engagement of one year at midnight, are very flattering. Mansfield and Sothern are here to usher it in. That it may be "happy" to you all is my earnest wish.

The indications are at the present writing that Cyrano de Bergerac, as presented by Mr. Mansfield at the Grand Opera House, could successfully span the new year, for the business is enormous. Last Monday the receipts for the two performances were \$4,000, and the sale for next week, which is the last of the engagement, is very large. Manager A. M. Palmer has recovered from his recent illness and divides his time between the theatre, the hotel and the bank. Mr. Mansfield will be followed by Lottie Blair Parker's successful play, "Way Down East."

The Forty Club enjoyed a delightful Christmas week dinner at the Grand Pacific Hotel last Tuesday. Whitney Mockridge, the tenor, and W. N. Griffiths were among the guests. The annual ladies' dinner of the club will take place in January.

Manager Jacob Litt's spectacular production of "In Old Kentucky" has been packing McVicker's to the doors all week, and will no doubt continue to do so during the balance of the engagement.

Manager Henry J. Powers is a member of the present Cook County Grand Jury, and is indicting all sorts and conditions of men.

Once more the Great Northern has changed hands. Messrs. Salisbury and Tate have turned the lease of the house over to Manager E. D. Stair, of Detroit, who will try it as a combination house in connection with his chain of theatres, opening to-morrow night with Haverly's Minstrels.

Beatrice Herford, in her clever monologues, has been doing very well at Steinway Hall. She is by all odds the best in her line, and could make a barrel of money in vaudeville.

I have been remembered by many professional friends with unique New Year greetings. That old "regular," Gus Williams, comes to the point with the usual original design, and this year it is Father Time introducing 1899 as "a new Rough Rider." Olga Nethersole wishes the compliments of the season in copper-plate; J. E. Dodson has Tom Pinch illuminated with good wishes; pretty Nannette Comstock sends a bunch of owls, "for owl'd acquaintance sake;" a high-kick postal card of greeting comes from Saharet and the Rose, in Berlin; A. L. Brubaker, the Minnion's Fargo correspondent, sends New Year reflections in red and black ink, and George Schiller, "the bantam comique," sends good wishes from London.

The Belle of New York was followed at the Columbia by Jack and the Beanstalk. Louise Willis Hegner has made a hit in the name part. The extravaganza is here another week.

Over at Powers' New Theatre Mr. Sothern's splendid production of The King's Musketeer, otherwise The Three Guardsmen, has been doing the usual Sothern business and will be continued during next week.

A Grip of Steel is to be seen next week at the Academy of Music, while Cuba's Vow is billed at the Bijou. The Air Ship will be the bill at the Alhambra, and Over the Sea will be produced at the Adelphi.

The Murray-Lane Opera company will be heard next week at Clifford's, where the dates of the burned Lincoln are being filled for the time being.

Sutton Vane's melodrama, Humanity, will be given by the whole company at Hopkins' next week, and the usual change of bill will be given by the stock company at the Dearborn.

"Won't you come into the office and help me with the count? I'm shy \$15 and don't know where it went." This invitation from Treasurer "Billy" Dickson, of the Alhambra, prepared Manager Charles Daniels to expect trouble when he reached the box-office. Unsuspectingly he entered, and, as may be anticipated, the "trouble" he expected was there waiting for him. It was in the form of a committee of the employees of the house, who seized the startled manager and held him, helpless and defenseless, while they forcibly presented him with a diamond-studded split-second gold watch of the handsomest and most expensive description. A basket of champagne, 500 imported cigars and a gold-headed umbrella were also forced upon Manager Daniels before he was liberated. As the assault and forcible presentation took place on Dec. 23, the police declined to interfere.

Burmester, the violinist, was the soloist at the regular Thomas concerts at the Auditorium yesterday afternoon and this evening.

James Sheegren writes me from Denver that the James-Kidder-Warde combination broke all records in the South, playing thirty-one nights to an average of \$1,100. They are headed for the Pacific Coast, and play Chicago in the Spring. Sheegren sends Renie Gale and Queenie Treene for the soubrette album. By the way, I wonder who is the greatest "kicker" in the James-Kidder-Warde troupe—Kathryn or Louis?

Hepburn Johns, the portly, smiling and bewhiskered dramatic critic of the Chronicle, had an interesting Christmas symposium of stories and sentiments from popular player folk in last Sunday's issue. Jolly May Irwin wished every one all sorts of Yuletide cheer—evidently with the accent on the "tide," for she wound up her communication in this wise: "And along toward night may the Irish have plenty of whisky, the Germans plenty of beer, and the niggers plenty of gin." I can answer for my district; I had eighty cases before me in the police court Monday morning.

I had one case of petty larceny the other day, by the way, that was "the limit." A man was arrested for beating a phonograph that played "The Star-Spangled Banner." Imagine a man mean enough to steal the national anthem by means of a nickel tied to a string! "Biff" HALL.

BOSTON.

The Dawn of the Year at the Hub—New Bills and Old—Gossip.

(Special to The Mirror.)

BOSTON, Dec. 31.

Next week will see the usual number of hold-over attractions in Boston, while every house seems to be preparing for the week of Jan. 9,

when come Mrs. Fiske, John Drew, Annie Russell, and the Casino company.

Stuart Robson will remain at the Tremont, continuing The Meddler throughout the remainder of the engagement. The play has been very well liked here and Marie Burroughs has been one of the features of the production. Her return to the stage has been especially welcome.

James K. Hackett will play his first stellar engagement here at the Hollis Street, appearing in Rupert of Hentzau all next week. Denman Thompson will come back to the Boston, opening in The Old Homestead for a fortnight.

Devil's Island, the first drama on the Dreyfus case, will be seen at the Columbia.

Elmer Grandin and Eva Mountford will be at the Grand Opera House in The Secret Enemy. Mr. Grandin's new play about the Northampton bank robbery will not be ready before next year.

Northern Lights will be the play given by the stock company at the Castle Square. J. H. Gilmour returns to the cast after a week of rest, which afforded A. S. Lipman the opportunity to make an enormous hit as D'Artagnan in The Three Musketeers.

Ranch 10 will be the familiar offering of the stock company at the Bowdoin Square. Hattie Belle Ladd made her first appearance in drama in The Streets of New York last week, playing Alida Bloodgood.

Because She Loved Him So will conclude its engagement at the Museum.

Fanny Rice will have only one more week of her engagement at the Park. At the French Ball will be continued all the week.

It is quite probable that a number of changes will be made in the building of which the Museum is the principal part. Ever since the present main entrance was constructed several seasons ago, there has been talk about reconstruction, and it is practically settled that upon the expiration of the present lease the transformation will be made, and the part of the building now occupied by the foyer will be converted into business offices. In old times the great foyer was filled with curiosities and other things, but now it is only used for promenades between the acts. The south entrance will probably be abandoned in the improvements.

Giles Shine has made a decided success at the Castle Square, and, although his present engagement is for only two weeks, an extension would be welcomed by the patrons, with whom he has already become a favorite.

William and Edward Hanlon are completing arrangements for a Christmas pantomime in New York next winter. The announcement was made while they were here with Superba this week.

The next Hoyt play, A Dog in the Manger, will have its first production at the Park, March 20, with Joseph Coyne and William Devere in the leading parts.

The stage children at the Dorothea Dix House had a jolly Christmas last week. They all had Christmas gifts from the Back Bay subscribers to the institution and the entertainment was a delight for every one of the children, many of whom have been on the stage themselves.

John Graham has just got back from New York, where he completed his company of colored stars, to be sent out on the New England and Canada circuit in January. Among the engagements are Mr. and Mrs. Tom McIntosh, Mr. and Mrs. Sam Lucas, May Bohoe, Wesley and Corinne Norris, Siren Navaro (kind regards to Judge Hall), and Madame Perkins.

Joseph C. Callahan, the actor, has filed a petition in bankruptcy. His liabilities, of \$6,741, all unsecured, were contracted in various theatrical enterprises. Of this sum, about \$2,500 is due in salaries to actors.

The Boston College students had their annual theatricals last week, when Shakespeare's King John was produced effectively. One of the peculiarities of Boston College theatricals is that no female characters are allowed, and so Elinor had to become Elmer, a councillor to the King, and Arthur's mother became his tutor.

Frank V. Dunn, manager of the Palace, pleaded guilty, paid \$500 and publicly apologized for certain accusations against Thomas J. Barry in the programme of his house. The Assistant District Attorney thought that the case was one calling for imprisonment, but as Mr. Barry consented to the imposition of the fine, that was all that was done. By the way, I notice that the programme of the Palace now has Charles H. Waldron as sole manager.

After the matinee of The Dawn of Freedom at the Grand Opera House this week, Paul Gilmore gave receptions to the audiences and all were permitted to pass up through the boxes to the stage, shaking hands with the star and taking a look behind the scenes.

Blanche Walsh made such a hit with Melbourne MacDowell at the Tremont that a return engagement may be played in the Spring. Blanche Rice spent the Christmas vacation with her family in town, rejoining Cumberland '61 at Albany.

JAY BENTON.

PHILADELPHIA.

What the New Year Brings to Quakertown—Excellent Bills and Prosperous Indications.

(Special to The Mirror.)

PHILADELPHIA, Dec. 31.

This week has seen one of the most important events in Philadelphia operatic history. Charles A. Ellis' Grand Opera company, with a long array of noted artists, appearing in Faust, Lohengrin, La Bohème, and Tristan and Isolde. The production of La Bohème has attracted much attention, the spacious Academy of Music being crowded with one of the most brilliant audiences ever gathered within its walls. The season closes here with a matinee Feb. 11.

Francis Wilson may justly feel proud of his four weeks' engagement, which closes this evening at the Auditorium. He will be followed for New Year's week by Mrs. Fiske, in A Bit of Old Chelsea, Love Finds the Way, Divorçons, and Tears of the D'Urbervilles.

The Evil Eye, at the Park Theatre, played to big business. It is a beautiful series of pictures and new electric ballets, sure of large returns for entire season. The original booking for week of Jan. 2, A Victorian Cross has been canceled and A Day in New York, with the Herald Square Comedians, will fill in the time. They played a good engagement here the week before Christmas. Jan. 9, Isham's Octoroons.

Princess Bonnie, by the Southwell English Opera company, at the Grand Opera House, received nightly ovations this week. Manager Charles M. Southwell announced and held contract for The Lady Slavey, with Marie Dressler, for week of Jan. 2, supplying the balance of cast from his large operatic troupe,

and at the last moment was notified that the New York managers had left the music in London, but the scenery, costumes and libretto were on hand, consequently The Lady Slavey has been postponed and Erminie will fill the bill.

The personality of Maude Adams accounts for the success of The Little Minister, which opened at the Broad Street Theatre Dec. 26 for six weeks. The public have gone enthusiastic over this pretty star, without whom The Little Minister would amount to nothing.

A Reign of Error, with the Rogers Brothers, did not duplicate its original business at the Chestnut Street Theatre, and will be followed Jan. 2 by Anna Held in The French Maid, with a large company of lively entertainers, who remain for two weeks. Henry Miller in The Master, with Margaret Dale and company Jan. 16.

De Wolf Hopper in The Charlatan, at the Chestnut Street Opera House, received a royal welcome from his friends and hosts of admirers, and is booked for a three weeks' stay. Jan. 16, Hotel Topsy Turvy.

The Girard Avenue Theatre's revival of Uncle Tom's Cabin proved a wonderful success, the house being crowded at every performance. The series of Hoyt's comedies will be inaugurated Jan. 2 by a Brass Monkey.

An Enemy to the King, by the stock company of Forepaugh's Theatre, is the announcement for week of Jan. 2.

Manager Kelly has an attractive card for New Year's week in Weber and Fields' famous success, Pousse Cafe. The first half of the programme will introduce vaudeville with Fred Hallen, Mollie Fuller, John Sparks, Robert Harris, and Nat Fields.

Chauncey Olcott is at the Walnut Street Theatre for two weeks. A Romance of Athlone will receive its first production on any stage, Jan. 2.

The Standard Theatre, with Uncle Tom's Cabin, by the stock company, headed by John J. Farrell, and vaudeville between the acts, has had a good week. For week Jan. 2, Enemies for Life; Jan. 9, The Octoroon.

That strong card, The Rays in A Hot Old Time, will spend New Year's week up at the People's Theatre. Downtown they turn away people at every performance, and their popularity is great enough to bring a large business at this house.

Dumont's Minstrels at the Eleventh Street Opera House are doing an immense business. One Night in Chinatown and Harry Mohn's comedy dog and pony show are the features.

Willard Spencer, composer of The Little Tycoon and Princess Bonnie, is putting the finishing touches to his new opera, as yet unnamed, and hopes to give it its initial production in this city in April.

Lillian Burkhart, the pretty and noted comedienne, kindly remembered her many friends by Christmas souvenirs.

S. FERNBERGER.

WASHINGTON.

The Success of Zaza—Bills of Christmas and New Year's Weeks—Local Gossip.

(Special to The Mirror.)

WASHINGTON, Dec. 31.

David Belasco's adaptation of Simon and Berton's Zaza was presented for the first time last Monday night at the Lafayette Square Opera House and scored an instantaneous success. Mrs. Leslie Carter in the title-role achieved a veritable triumph and won the unqualified admiration and praise of both press and public. The play is in five acts, and the stage production shows Mr. Belasco's master hand. The cast:

Bernard Dufrene	Charles A. Stevenson
Duc de Brissac	Albert Bruning
Cascart	Mark Smith
Jacques Bugault	Hugo Toland
Chambly, Jr.	Gilmore Scott
Hector	Lester Gruner
Biac	Harold Howard
Brigard	W. B. Murray
Monnet-Pombia	Gerard Anderson
Joly	H. S. Millward
Carvalho Brothers	Leon and Master Bimbi
Jabowski	Walter Stuart
Adolphe	Lawrence Reeves
Cochman	W. J. Preston
Criquet	E. J. Hart
Rom Bonne	Marie Bates
Madame Dufrene	Mabel Howard
Divonne	Lizette Du Roy
Lisette	Emma Chase
Toto	Helen Thill
Florianne	Anne Sutherland
Alice Morel	Maudie Winter
Juliette	Marie Thill
Niniche	Eleanor Stuart
Leonie	Elizabeth Belknap
Clairette	Corah Adams
Adole	Helma Hornemann
Flower Girl	Aurelia A. Granville
Nathalie	Louise Burnham
Zaza	Helen Tracy
	Mrs. Leslie Carter

Zaza is a realistic study of a woman, a story of the awakening of a careless, impulsive, thoughtless creature to a love that eventually is capable of a crowning sacrifice. Together with Cascart, a strolling singer and her teacher, who has rescued her from a life of poverty, Zaza sings lively ditties in a café concert at St. Etienne. A favorite with all, she draws many admirers to the place, among others Bernard Dufrene, a young Parisian. Reserved, dignified, totally unlike the rest of her followers, he inspires Zaza with confidence. The café chantant singer is transformed, and in her place we see a woman who dreams only of a peaceful future with Bernard. Also, she detests the publicity of her career and retires to a little home in the woods of St. Etienne. For six months Zaza is happy. Then into her paradise comes Cascart, the forgotten. Anxious to win her back to the stage, he tells her of another woman with whom Bernard is seen in Paris. Frantic for the truth, Zaza starts for the gay city. She learns that Bernard is married, and resolves to tell her story to the wife. In Madame Dufrene's absence she is asked to wait in a reception room. Suddenly the door opens and Toto, Bernard's little daughter, enters and after a moment of shyness tries to entertain Zaza until the return of her mother. Disarmed by the innocent and unconscious sweetness of the child, Zaza leaves the house without the bitter words of explanation and revenge crossing her lips. To the little apartment at St. Etienne Zaza returns, sick at heart. Bernard, in ignorance of her visit to his home, comes to luncheon. The joy of seeing him leads her to deal gently with him at first, but, exasperated by his deceit and longing to test his heart, she tells him that she has seen his wife and daughter and that she has told them everything. Bernard, in a moment of uncontrollable rage, heaps bitter epithets upon her and tells her that his wife is the one woman he ever has loved.

A year passes by. Zaza has returned to the stage and become famous. All Paris is at

her feet. Bernard Dufrene, who has been living in America, returns to his country and again meets Zaza as she is returning from the theatre. He tells her that he has not been able to forget her, that his love is only strengthened by absence. Still loving him with all her heart, she yet remembers the voice of his child, and bids him return to his household and family. As for herself, she will live her life alone, her only companions being the tender and happy memories of what had been. The fourth act is the strong act of the play, and gives the star unbounded opportunities. In the strong scenes at its culmination Mrs. Carter showed a dramatic strength that was a revelation. She was honored repeatedly with curtain calls on the opening night, and has been received enthusiastically at each performance during the week. The company, large in numbers, is a most competent one. The work of Charles A. Stevenson, Marie Bates, Mark Smith, Helen Tracy, Hugo Toland, Anne Sutherland, Albert Bruning, and Helen Thill stood out in individual prominence in the strong support. The play was mounted handsomely, with scenery by Ernest Gros. The incidental music is by William Furst.

The Telephone Girl, with Louis Mann and Clara Lipman, at the New National; Roland Reed in The Wrong Mr. Wright at the Columbia; James O'Neill in a repertoire comprising Monte Cristo, Virginus, and When Greek Meets Greek, at the Academy of Music; Al-Reeves company at the Lyceum, and a strong vaudeville company at the Bijou, all enjoyed excellent business during the week.

Francis V. n in The Little Corporal will open a special engagement at the Grand Opera House New Year's Day. The advance sale, which has been going on since Dec. 15, indicates a most excellent week. The Lyceum Theatre Stock company, from Baltimore, will follow, while Mr. Wilson is playing a week at their theatre in the Monumental City.

The new passenger elevator to the balcony and gallery of the Lafayette Square was put in operation this week. It is a welcome improvement.

The announcements at the different theatres for New Year's week comprise W. H. Crane in The Head of the Family at the National; the Grand Italian Opera company for four nights at the Lafayette Square; the Rogers Brothers in A Reign of Error at the Columbia; Gilmore and Leonard in Hogan's Alley at the Academy of Music, and Sam Devere's company at the Lyceum Theatre.

The plays selected by Manager John W. Albaugh, Jr., during the week of his Lyceum Stock company here include The Charity Ball, The Senator, Moths, and The Two Orphans.

The Village Postmaster will be presented at the Lafayette Square week of Jan. 9.

JOHN T. WARDE.

ST. LOUIS.

Attractions for the Holiday Season—Stock Company Changes.

(Special to The Mirror.)

ST. LOUIS, Dec. 31.

Theatrical circles are all agog over the changes that have been taking place here during the last few weeks. More are announced. Last Saturday Minnie Seligman, of the Imperial Theatre, and Edward Lyons, the stage-manager, had a misunderstanding and Miss Seligman resigned at once, and a general change in the cast of Uncle Tom's Cabin was made.

Last Saturday also came a telegram from New York giving notice to every member of the Grand Opera House company that their services would not be required after next Saturday night.

It was reported to-day that a new stock company is being organized by Lawrence Giffen, who will be the new manager of the Grand Opera House. He is said to now be in New York engaging players. The new company will open Jan. 15, it is reported. Mr. Worrell, the present manager, has been ordered to New York.

A Stranger in New York was the attraction this week at the Century Theatre. Harry Connor as the Stranger was as clever and as funny as ever, but there were others in the company to make the entertainment pleasing. Among them were Anna Boyd, Etta Gilroy, Florence Wicks, and Harry Gilfoil. A lot of new and catchy songs were introduced. A very good business was done. To-morrow night Blanche Walsh and Melbourne MacDowell will appear in La Tosca. Antony and Cleopatra and Fedora to follow.

The Belle of New York was entertaining this week at the Olympic Theatre. Dan Daly was as amusing as ever, and Helen Lord, Catherine Linyard, Queenie Vassar, and William Cameron helped make the performance a go. To-morrow night Sousa's new opera, The Bride Elect, will open.

Hoyt's A Milk White Flag, with many new features, did a good business at Havlin's this week. Mary Marble made a charming Pony Luce, and John W. Dunne was the man who looked like Napoleon. To-morrow Mildred Holland will commence an engagement in Two Little Vagrants.

The Imperial with Uncle Tom's Cabin as the attraction, did not lack for patronage this week. James Colville was Uncle Tom, Edmund Lyons, Marks; Marion Elmore, Topsy, and Mattie Earle, Ophelia. There was also introduced some cake-walkers, who were entertaining. To-morrow The Lights of London will be given by the stock company.

The stock company at the Grand Opera House gave a most pleasing performance of Little Lord Fauntleroy this week. Frank Holleston made his first appearance as the leading man. The play was most smoothly given. The vaudeville portion of the entertainment was also good. To-morrow Blue Jeans will be put on by the stock company and also a strong vaudeville show.

The Columbia did a big business this week, every feature of the show being interesting. Clorindy, or the Origin of the Cake-Walk caught the audience, and so did Mary Norman in her society caricatures. To-morrow the programme as announced will include Ching Ling Foo and family, Arthur Amsten, Horwits and Bowers, Langslow, Ellen Veller, Baldwin and Daly, and George Jones.

Harry Morris' Little Lambs did a good Christmas business at the Standard.

Preliminary arrangements have been made between Frank McNeary and Alexander Spencer, the well-known musical director, so many years at Uhrig's Cave, and this week with the A Stranger in New York company, whereby Mr. Spencer will come to St. Louis next Summer and conduct an opera company at Uhrig's Cave.

Tommylin Rogers has been engaged by Manager Gumperts to succeed Miss Seligman as

leading lady. She has arrived and will play in *The Lights of London* next week.

Gus Weinberg, of the Grand Opera House company, who is a great favorite with St. Louis audiences, has been engaged by Manager Gumpertz as comedian for the Imperial Stock company. He has been on a visit to his home in Milwaukee the past week. He will join the company on Jan. 8. W. C. HOWLAND.

CINCINNATI.

A New Play Produced—Bills at the Theatres—Notes.

(Special to *The Mirror*.)

CINCINNATI, Dec. 31.

New Year's week will see at the Grand one of Cincinnati's prime favorites, Sol Smith Russell, who is to appear in his new comedy, *The Honorable John Griggs*. Mr. Russell is always sure of a good season here. Richard Mansfield is booked for Jan. 16 in *Cyrano de Bergerac*.

My Friend from India will make its third or fourth visit to Cincinnati, where it will be given at the Walnut, beginning to-morrow afternoon. In the company are Walter E. Perkins, Kenyon Bishop, Fred Mower, Emily Wakeman, and Ethel Harrison. It will be followed by *In Old Kentucky*.

The Neill Stock company at the Pike announces as its bill *The Idler*. During the week past Mr. Neill has made a pronounced hit in *Nat Goodwin's* role in *A Gilded Fool*.

Sutton Vane's latest melodrama, *John Martin's Secret*, is to be put on at Heuck's to-morrow afternoon, and will be continued during the week. The company includes P. Augustus Anerson.

Report for Duty, presented by the Brady Stock company, has had a successful week at the Star and will remain the bill for the ensuing week. The play is by James K. Tillotson, and deals with episodes of the Civil War. It had its first production this week. The story is one of a Southerner who remains true to the old flag, and who, during the hostilities, leaves his sweetheart in the care of a friend, who betrays the confidence placed in him. A signal tower is introduced effectively in the play, and the scene built up around it is very thrilling. Selma Herman, Willis Granger, and Joseph O'Meara were foremost among those entitled to the honors. Olive Porter, E. J. Le Saint, and John L. Wooderson also did good work. It is Mr. Tillotson's intention to take the play on the road at the conclusion of the engagement here.

WILLIAM SAMPSON.

BALTIMORE.

Mrs. Carter in *Zaza* at Ford's—Other New Year's Attractions.

(Special to *The Mirror*.)

BALTIMORE, Dec. 31.

Business, of course, had a boom this week. At Ford's *The French Maid*, with Anna Held featured, did the largest business. Charles A. Bigelow scored heavily by his drooleries in the part of the waiter. Next week this theatre will have Mrs. Leslie Carter in *Zaza*, which has made a big hit in Washington.

The Lyceum Theatre Stock company gave an excellent performance of *The Lady of Lyons* this week, and beginning on Monday will present *The Fatal Card*.

Jacob Litt's big production of *Shenandoah* has been a drawing card at the Academy.

Next week's bill will be *The Telephone Girl*.

The Holiday Street band Devil's Island this week. It was well patronized. On the Wash will open on Monday.

Following the Joseph Hart Vaudeville company, which has pleased large houses at the Auditorium, will come *The Girl I Left Behind Me*, as the New Year's bill.

Sam Devere's excellent company furnished the entertainment at the Newmarket. The European Sensation is next week's underline.

HAROLD RUTLEDGE.

THE BENEFIT FOR HAZEL COULDOCK.

The benefit for Hazel Couldock, granddaughter of the late Charles W. Couldock, was given at the Knickerbocker Theatre on Friday afternoon and netted about \$1,500, which will be devoted to little Miss Couldock's education.

The programme was a long and interesting one. Hilda Spong and Edward J. Morgan presented for the first time a sketch by Hamilton Aide entitled *An Amateur Rehearsal*. Annie Russell was seen in *Dangerfield '95*. Vincent Serrano assisting her. William H. Crane and members of his company gave *His Last Appearance*. John Drew and Isabel Irving appeared in Mrs. Hilary's *Regrets*. Pol Plancon sang two selections, and Sarah Cowell Le Moyne recited "Hervé Riel." William Faversham read a letter from Joseph Jefferson, which contained regrets at his inability to be present, and many reminiscences of Mr. Couldock.

CISSIE LOFTUS' ULTIMATUM.

The principals in *An Affair of Honor* on Wednesday evening last, at Koster and Bial's, appeared without any covering on the upper part of their bodies, and the papers of Thursday told of the fact with much elaboration of detail. On Thursday, Cissie Loftus, through her husband, Justin Huntley McCarthy, sent word to Manager Arons that she would not fill her engagement which was booked to begin on January 2, unless he withdrew *An Affair of Honor* and advertised the fact of its withdrawal in Saturday's papers. Mr. Arons took no notice of her letter, and he was notified by Howe and Hummel that from motives of self-respect and devotion to her art, Miss Loftus would be obliged to cancel her engagement. Mr. Arons, on his part, said that he didn't propose to allow performers to dictate to him regarding his programmes, and he will hold Miss Loftus to her contract.

THE DEATH OF QUINN PHILLIPS.

Quinn Phillips, formerly of the Two Johns, and prominent as a concert singer, dropped dead at Oskaloosa, Iowa, on Dec. 27, of apoplexy. The remains will be buried within fifty yards of the place where he was born. The Masonic Lodge of Oskaloosa had charge of the funeral. Mr. Quinn was very devoted to his mother, and, after his father's death, he left the stage and came home to take care of her.

NEW BILL AT THE MANHATTAN.

The Turtle will end its run at the Manhattan Theatre on Jan. 28, and will be sent on the road. The following week Managers Brady and Ziegfeld will produce, at the Manhattan, a new comedy, the name of which will be announced shortly.

THE STOCK COMPANIES.

At the Théâtre Français, Montreal, week of Dec. 19 *The Master of Woodborough* was seen for the first time in Canada. Being of a decidedly English character it made an emphatic hit. The week also marked the return of Hallett Thompson as leading man of the company. He, of course, played Allen Rollitt, the character made famous by E. H. Sothern. Mr. Thompson's idea of the role was such that the critics unanimously regard it as one of the finest bits of work of the kind yet seen at the Français. Drew Morton's Dexter was a clever piece of character acting. Mr. Morton must also be given credit for the fine stage settings. Sidney Hackett, a newcomer, played Tom Gussett well. Esther Moore was clever as Clara Dexter. Charlotte Dean's Deborah Deacon was excellent. The others in the cast were Messrs. McGrane, Sherman, Townsend, Rich, McHugh, O'Brien, Rae, and Misses Callahan and Shindle.

The stock company at the Girard Avenue Theatre, Philadelphia, gave a grand revival of *Uncle Tom's Cabin*, week of Dec. 26, to the capacity of the theatre. Frank Roberts returned to the cast after an absence of two weeks, and gave a dignified performance of Uncle Tom. Edwin Emery played St. Clair with ease and grace. Edwin Middleton was amusing as Marks, as was George R. Edson as Cate. Joseph Kilgour, Gilbert Ely, Wilson Hummel, Jacob Garnier, George Barbier, and E. Gordon all did well. Valerie Bergere played Eliza in a capable manner. Emma Madden pleased as Ophelia, and Daisy Lovering repeated her former successes as Topsy. A Brass Monkey is the underline.

George W. Larsen will open on Jan. 2 an eight weeks' engagement with the Girard Avenue Stock company.

The Woodward Stock company presented *Faust* at the Metropolitan, Minneapolis, week of Dec. 11, with very nearly the same cast as the Omaha production. Walter D. Greene as Faust, though handicapped at the beginning by many months of heavy roles with the company, rapidly mastered the part and received many flattering notices.

Bertha Creighton, leading woman of the Woodward Stock company, has made a very favorable impression in Minneapolis. Her *Marguerite* in *Faust* and her *Roxane* in *Cyrano de Bergerac* were pronounced by the critics among the best characterizations ever seen in that city.

Benjamin Horning closed with the Grand Opera House Stock company, Indianapolis, Dec. 31. Hong Wilkinson is a new addition to this company.

Louise Mackintosh, of the Valentine Stock company, is receiving great praise from the local press for her excellent work in the many roles she has assumed.

Jack Webster scored a hit in his first appearance with the Valentine Stock company.

Manager Jacobs has engaged Della Clark, Mercedes Leigh, and Will Lee for the revival of *The Senator* by the Columbia Theatre Stock company, Newark, N. J.

Cecil Kingstone has left the Cummings Stock company, Toronto.

Kate Claxton's stock company will produce *Cyrano de Bergerac* at the Park Theatre, Brooklyn, next week, with Edward R. Mawson in the title role.

Harry Burkhardt scored a distinct and individual success as Mons. Leon Dathis in the Columbia Theatre Stock company's production of *Too Much Johnson* at Newark last week.

The Grand Opera House Stock company, St. Louis, Mo., will be at liberty after Jan. 7, and may be engaged individually as a complete organization. The repertoire is extensive, and the ladies and gentlemen are artists of ability and experience. Managers throughout the country have an opportunity seldom presented to secure a first-class, efficient organization, fully equipped for stock purposes. Communications should go forward to the manager at once, as after the date announced the company's services may not be available.

VAGABONDIA TO BE REWRITTEN.

Russ Whytal has determined to withdraw and to rewrite *Vagabondia*. "I realized," explained Mr. Whytal, "before the conclusion of its first performance, that I had not sufficiently remodeled the play to suit modern audiences, but as time had been booked for it up to the first of the year, I concluded to fill the dates made before attempting its reconstruction, which will be rather extensive, including the writing of entirely new first and second acts, and the modernizing of much of the language. I shall probably revive *For Fair Virginia* until I shall have completed the necessary alterations in *Vagabondia*."

OTHER NATIONS TO SEE JONES.

Broadhurst Brothers have closed a contract with Dr. Eirich, the Government Collector of Royalties at Vienna, for the production of *What Happened to Jones*, in Germany, Austria-Hungary, Russian and all the German-speaking countries. Maurice Ordonneau is now at work upon a French translation of the play.

The Strand Theatre, London, where *What Happened to Jones* is playing, is one of the few houses that kept open the week before Christmas. The 200th English performance of the comedy occurred last week.

GOSSIP OF THE TOWN.

Robert Elliott resigned from Chauncey Olcott's company in Pittsburg, and opened in Brooklyn Thursday night, playing *Bernstein* in *Rupert of Hentzau* with James K. Hackett. Mr. Elliott's Black Michael in *Zenda* last season was one of the best performances ever given of that trying role.

Kenyon Bishop, of Walter E. Perkins' My Friend from India company, paid a flying visit to New York for the week before Christmas, but returned to the company in the West last week. Miss Bishop was suffering from an attack of grip.

Mrs. Netta Guion Bell is seriously ill with pneumonia at her home in this city.

Will Ellsler and Belle Campbell were married in Chicago two weeks ago.

In Old Kentucky did enormous business at McVicker's Theatre, Chicago, last week. All house records, even that of *Shenandoah*, are said to have been broken, the house being sold out for the entire week by Tuesday.

Ruth Jordan, the Gretchen of *The Girl from Paris*, played Ruth most successfully last week at the Grand Opera House, Brooklyn, owing to Olive Wallace's illness. This is Miss Jordan's first professional engagement.

There are parts to understudy and parts not to understudy—parts to play and parts not to play. The experience that Ralph Lewis underwent at several performances of *Sporting Life* last week was not enviable. William Elmer, who plays the part of Jim Craig, the

pugilist, and does the boxing bout with Robert Hilliard, was taken sick. Mr. Roberts said that he would like to take the part, but that he would look like a "brownie" in the attire of the prize ring. To Mr. Lewis fell the task, the fall from the prize ring, and all. After the fight Mr. Hilliard called out, "Bully boy, Lewis! you did splendidly." They say, however, that Mr. Lewis devoutly hopes that Elmer will never be ill again, or, if so, that some one else will be substituted.

May E. Mitchell says that she retired from the A Secret Enemy company, giving three days' notice.

Josephine Foy has been re-engaged with the Aubrey Dramatic company, replacing Idah Anderson.

A daughter was born to Mr. and Mrs. Harry Bewley (Violet Barney), Dec. 22.

Four hundred and fifty-one cases, containing the complete Drury Lane production of *The Great Ruby*, arrived on Friday from London, consigned to Augustin Daly.

Warren Conlan has been engaged for the Rev. Griffith Davenport, with James A. Herne.

Manager Furman, of the Park Theatre, Philadelphia, has completed arrangements with the American Opera company, under management of Ralph Rosenfelt, to produce opera in English, commencing Jan. 30, when H. M. S. Pinafore will be given.

Through the efforts of Business-Manager Walter L. Rowland, of the Park City Theatre, Bridgeport, Conn., a Christmas surprise was prepared and carried out to the complete astonishment of the genial lessee, G. B. Bunnell. During December, at every leisure moment, the house has been thoroughly repaired and renovated and artistic decorations commemorated Christmas-tide. Silk flags, holly and evergreen were in evidence from footlights to gallery. In addition the sixteen dressing-rooms were newly furnished and handsomely carpeted.

H. W. Taylor has been replaced by F. E. Sherry as agent of the Elroy Stock company.

The annual celebration of the Twelfth Night Club will be held at the Berkeley Lyceum, beginning at 10 o'clock, on the evening of Jan. 6.

Stephen Fiske has received a cable from Sir Henry Irving, sending affectionate holiday greetings. Sir Henry is sojourning at Bourne-mouth.

At the instance of Olive May, who claims to own *The Butterflies*, a temporary injunction has been granted by Judge Daly, of the Supreme Court, restraining Henry Guy Carleton from renting that play.

Ed A. Braden, manager for The Rays, in *A Hot Old Time*, met with a painful though not serious accident last week by having one of the fingers on his left hand crushed.

One hundred and fifty newboys were entertained last week at the Creighton Orpheum, Omaha, by the Omaha Bee and Manager Rosenthal. The boys "chipped in" and bought a handsome bouquet for the manager.

The Labadie company will soon produce *Cyrano de Bergerac* with Mary Van Tromp Labadie as Roxane.

Oliver Byron played for the first time at Scranton, Pa., last Wednesday a new curtain-raiser, *The Anxious Widow*, which is said to have proved one of the brightest and funniest of one-act plays. Kate Byron as *The Widow* and Oliver Byron as *The Man* were fitted perfectly.

James H. Alliger has resumed the management of Oliver Byron, having rejoined Mr. and Mrs. Byron at Scranton, Pa., on Christmas.

The creditors of Mrs. Leslie Carter held a meeting in this city on Dec. 30. Liabilities amounting to \$63,773 were mentioned, but there were no assets.

Vivian Townsend was a victim of the grip last week, but pluckily continued her work as Letitia Bean in *The Village Postmaster*, not missing a performance.

Seth Cabell Halsey closed with *The Lost Paradise* on Jan. 1, at Kenosha, Wis.

STILL ATTRACTING ATTENTION.

Journalistic Praise of the Anniversary—Christmas Mirror.

Long Accepted as the Best.

New York Evening Post, Dec. 24.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which has long been accepted as the best and most trustworthy of the exclusively theatrical publications, is a noteworthy production both for bulk and general quality. It is profusely illustrated and contains much varied reading matter, including a sketch of the history of the paper, which has now attained to the honors of a twentieth anniversary.

A Journal of Distinguished Position.

Los Angeles Herald, Dec. 18.

The Christmas, 1898, number of THE NEW YORK DRAMATIC MIRROR, consisting of 124 pages, with an illuminated cover, is an exceedingly fine specimen of typographical art, and the picture gallery it contains is of the most interesting kind, even in these days when illustrations seem to have been worked for all they are worth. THE DRAMATIC MIRROR makes a special point in this issue of the fact that it celebrates its twentieth anniversary. I have watched the paper from its start, and, indeed, value highly some of the older bound volumes now in my library. They are especially interesting because at that time THE MIRROR gave more space than it can now afford to the aesthetic side of the dramatic profession, and the essays it published were both instructive and entertaining.

With the growth of theatrical interests in this country THE MIRROR has kept pace and has itself grown to be the organ of the profession, a position in which it is without a successful rival. Its weekly issue contains an enormous amount of condensed news, gathered not only from every part of this country, but from all points in the world where the drama is represented.

This Christmas number is exceedingly valuable for the exhaustive and painstaking review which it contains of general theatrical history during the eventful period covered by the last twenty years and incidentally of THE MIRROR's own reflections during that time. Under the guidance of its editor and proprietor, Harrison Grey Fiske, THE MIRROR may be expected to continue its prosperous career and to maintain its present

distinguished standing as an independent and outspoken champion of the actor and his art.

Miss Henrietta B. Freeman, formerly well known in newspaper circles in this city, is now a member of the editorial staff of THE NEW YORK DRAMATIC MIRROR. Her picture, which appears in the Christmas number of that journal, will show her friends here that she has at least lost nothing in grace of person since she quitted the City of the Angels.

First Among Holiday Publications.

Galveston Saturday Review, Dec. 24.

Christmas numbers of weekly periodicals are so thick upon my table, so voluminous and so pretty that I can't begin to devour all the feast at one sitting. First among them for quantity as well as quality is the Christmas MIRROR—THE NEW YORK DRAMATIC MIRROR—with its 124 pages of beautifully printed matter, its hundreds of half-tone photographs of actors and actresses whom we all know or have heard of, or of whom we will hear, together with most interesting articles on dramatic matters. The number is also the twentieth anniversary number. One of the interesting features of the number is the presenting of the pictures of the chief MIRROR correspondents all over the United States, and the world for that matter. Top column next reading matter is the familiar face of our own Charley Rhode, who for several years has represented Galveston in THE MIRROR. There are pictures of many familiar faces among the group of men and women who help make THE MIRROR, and none gave me more pleasure than that of Randolph Hartley, for it told me the whereabouts of one of the brightest young writers in the fraternity, and whose name is getting to be a familiar one with the reading public. Some time I am going to take a day off and read the number through.

Freighted with Matter of Interest.

Hutchinson, Kan., Clipper, Dec. 18.

THE NEW YORK DRAMATIC MIRROR presented itself last week to its many readers in a handsome Christmas dress, that being also its twentieth anniversary number. It is indeed a thing of beauty, containing 125 pages, finely illustrated and loaded with interesting reading matter that not only professional people, but "outsiders," must delight in.

Complimented by Celebrities.

Boston Times, Dec. 25.

THE NEW YORK DRAMATIC MIRROR commemorates its twentieth anniversary with a magnificent Christmas edition which in the manner of literary contents, illustration and artistic effect surpasses all its predecessors. The cover is a curious posturesque design of a dancing girl in delicate tints, and the 124 pages contain portraits of many of the best known members of the profession, with interesting stories relating to them and the productions in which they have participated. The congratulatory letters which THE MIRROR has received from nearly seventy celebrities, and with fac-similes of their signatures, make a dozen pages of which the publishers may well be proud, for there is not another periodical which could obtain such an array.

It Represents High Ideals.

Elmira Telegram, Dec. 18.

In the Christmas number of THE DRAMATIC MIRROR appear admirable portraits of Bertha Johnson and Sophie Burham, of the "Rays" company, and an excellent likeness of Mrs. Bye de R. Clemons, the accomplished correspondent of THE MIRROR in this city. Arthur Scheffer, formerly a member of our Opera House orchestra, now leader of the theatre orchestra in Johnstown, Pa., is also pictured in THE MIRROR. THE MIRROR, as every one knows, is the representative newspaper of the best people in the theatrical profession and of those who are interested in the theatre. It is an example of what purity of taste and high ideals in journalism, particularly theatrical journalism, will accomplish. It is now in its twenty-first year, and is as bright and clean as the best representative journals in other fields of art.

Never Equaled Here or Abroad.

Minneapolis Times, Dec. 18.

THE NEW YORK DRAMATIC MIRROR celebrated its twentieth birthday last week by issuing a special Christmas number, which is undoubtedly the most elaborate publication of its kind ever published either in this country or abroad. The number contains 124 pages, and is specially printed on heavy paper. It is copiously illustrated with drawings by Hy Mayer, Wolf, Anderson, Blenner, and other artists of prominence. The half-tone photographic reproductions are excellently executed, and several of the results shown deserve to take rank with the most artistic photographs of the year. This is especially true of the likeness of Miss Dorothy Usher, who visited Minneapolis a few weeks ago with the Why Smith Left Home company.

Worthy of the Event.

Brooklyn Times, Dec. 17.

This year's Christmas number of THE DRAMATIC MIRROR also celebrates the twentieth anniversary of that paper's life. The issue is worthy of the event. It contains a great many illustrations, and much matter that is interesting to players and laymen alike, while the artistic excellence of its make-up is exceptional.

Full of Good Things.

Louisville Times, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR is a handsome publication, beautifully illustrated and full of good things by and about the people of the stage.

LETTER TO THE EDITOR.

LOUIS SHEA'S STATEMENT.

New York, Dec. 30, 1898.

To the Editor of *The Dramatic Mirror*:

SIR: Allow me a few remarks in regard to an article headed "An Interesting Litigation," published in THE MIRROR of Dec. 31. After signing a contract with, and joining the New England Stock company, I found that my predecessor, who had been incapacitated by illness, had rejoined the company the day previous, seemingly well enough to play.

The company and I sympathized with him, as he told a very "hard luck" story. Under the circumstances, I was willing to cancel my contract upon receipt of indemnity for expense and loss of time. This being refused I had no alternative but to seek redress in a court of justice for what was due me under the terms of the contract. I did not sue for damages, but had a writ of attachment for \$200 served to cover my demands, together with the costs. I obtained a judgment for \$96.25 and costs.

Yours respectfully,

LOUIS SHEA.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents an agate line. Quarter-page, \$40;
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Professional cards, \$1 a line for three months.
Two line ("display") professional cards, \$5 for three
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Managers' Directory Cards, \$1 a line for three months.
Reading notices (marked "S" or "L"), 50 cents a line.
Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on
last page exempt from this condition.
Last page closes at noon on Friday. Changes in stand-
ing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every
Monday until 7 P. M.

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Registered cable address, "Drammirror," Atlantic Cable
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The Dramatic Mirror is sold in London at Love's Ex-
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in Paris, at the Grand Hotel Kiosques, and at Brentano's,
17 Avenue de l'Opera. The trade supplied by all News
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Entered at the New York Post Office as Second-Class Matter

NEW YORK - - - - - JANUARY 7, 1899.

Largest Dramatic Circulation in the World.

AS TO PLAY COPYRIGHT.

UPON trial of an indictment recently at Chicago in the United States District Court Judge Gnossecor decided that in a criminal case involving the piracy of a play it was not sufficient that a typewritten copy of the play had been filed with the Librarian of Congress as a basis of copyright, as in such case the letter of the law required the filing of a printed copy of the play. At this habitual pirates of plays have pricked up their ears, and several of them are announcing that this decision practically legitimizes their criminal business; but such is not the case.

There has been no ultimate decision by the United States Supreme Court in line with this decision by a District Court. In fact, the highest tribunal has not yet passed upon the question involved. There is every reason to believe that a test case will soon be made to settle the literal and legal meaning of the amendment to prevent play piracy; and in the meantime any author insisting upon his rights may prevent the theft of his property by warning the managers of theatres against permitting piratical traveling managers to use copyrighted plays in such local managers' houses. Authors who have actually published their plays are fully protected. Beyond this, the author who relies upon his common law right may enforce that right in the courts.

There is a possibility when the question as to the meaning of the words "printed copy" as applied to a play filed for copyright comes before the Federal Supreme Court that even in a criminal case that tribunal will hold a typewritten copy sufficient, as has been held in civil cases involving the rights to plays. It is the province of courts to enforce equity as between parties and to give force to the spirit of a law where its letter may not exactly describe the intention of its framers and the purpose sought to be accomplished. As ex-Judge DITTENHOFFER says, when the copyright law—to which the section relating to plays is an amendment—was passed there was no typewriting, the typewriting machine not being then in existence, and the framers of the law could not have contemplated typewriting as an equivalent of printing; and yet a forcible argument may be made to the effect that typewriting is printing so far as the filing is concerned. The purpose of the amendment to the copyright law was to protect property rights in plays and to punish persons who should violate those rights; and the duty of courts seems to be plain in the premises.

It would seem, however, that to secure quick and unerring justice for the owners of plays and to assure prompt punishment of play thieves an amendment must be made to the law. There is little question that such an amendment may be secured at the hands of the next Congress. If the United States Supreme Court should affirm the District Court decision, the insufficiency of the law thus pointed should stimulate Congress to perfect the work imperfectly performed by its predecessor.

Of course, if the United States Supreme Court upholds the spirit of existing law

there will be no need for further legislative action. And yet perhaps even in that case it would be wise to divorce the law as to copyright of plays from the law as to literary copyright, as there is little in common between them. If this could be done and the English statute as to play right be followed—making the production or representation of a play equivalent to "publication"—the whole question would be simplified and protection would be assured.

"THEATRICAL SUCCESSES."

THE language of exaggeration is so generally employed by newspapers when they deal with theatrical subjects, and especially with matters relating to theatre profits, that it is not to be wondered at that a statement as to successful plays made several weeks ago in a metropolitan journal has been copied widely and accepted as matter of fact.

This statement was in "round numbers," but even the round numbers did not approximate facts. It was that Rip Van Winkle had been played 5,000 times by JOSEPH JEFFERSON to gross receipts of \$5,000,000; that The Old Homestead had been played 5,000 times to gross receipts of \$4,750,000; that Erminie had been played 4,500 times to \$3,000,000; Robin Hood 2,500 times to \$3,000,000; The Silver King 4,500 times to \$3,000,000; Hazel Kirke 3,000 times to \$1,000,000; Shenandoah 1,200 times to \$1,000,000, and the success of several other plays was mentioned with statements of the number of their representations and their receipts in line with the "round numbers" here given.

JOSEPH JEFFERSON first appeared in the old version of Rip Van Winkle in 1859. Since 1865 he has played the version known to this generation. It is within the bounds of possibility that Mr. JEFFERSON has appeared as the immortal Rip 5,000 times, and it may be true that his gross receipts have averaged \$1,000 a performance, but that is a matter of doubt, although he has played to much more than \$1,000 at hundreds of performances. If Rip Van Winkle has drawn \$5,000,000 for 5,000 performances it has no doubt established a record for uniformly great receipts, but within its time there have been plays that have been more frequently represented. Probably the play that has been before the public more times than any other during the Rip Van Winkle period is the professionally condemned but still popular Uncle Tom's Cabin, albeit that drama has not generally boasted distinguished interpreters or record-breaking receipts. It is doubtful whether The Old Homestead has been represented 5,000 times at gross receipts of \$4,750,000. It was produced at Boston in April, 1886, and was first seen in New York at the Fourteenth Street Theatre on Jan. 10, 1887. Its original run in this city was for 321 performances, and it has had several subsequent seasons here and has been steadily played on the road during the seasons since, but the figures given may well be questioned.

It is in the statements as to other plays, however, that imagination most runs riot. Erminie certainly has never been played 4,500 times—its original run in New York was for but 362 performances, and it is doubtful if it has been played even a thousand times since—while the sum set down as its gross receipts is probably quite as far out of the way. Why \$3,000,000 should be credited to both Erminie and Robin Hood while the latter is stated to have been performed but about half as many times as the former is probably known only to the compiler of these "facts." Robin Hood was produced on Sept. 28, 1891. If it had been played every day in every year during the seven years since its production the number of its representations would be but about 2,500. In fact, it never has been represented anything like 2,500 times, as it has not been used except occasionally for several seasons by the company in whose repertoire it figures. The same inconsistency is seen in the statement as to Hazel Kirke and Shenandoah, each of which is credited with earnings of \$1,000,000, while the former's performances are given at 3,000 and the latter's at 1,200. Of course, it is absurd to say that the one play drew as much money at 1,200 performances as the other drew at 3,000 performances. The statement that The Two Orphans has been performed 5,500 times is another striking exaggeration. At Dayton, O., on May 6, 1884, The Two Orphans had its 2,500th performance. During the four years that have since elapsed it has been performed less frequently than formerly, yet two performances a day for every day in that period, including Sundays, would be required to bring the total up to the figures given in this statement. The article is full of guesswork that is soberly set forth as fact.

If newspapers were as careless in their

statements as to other businesses as they are in their statements as to the business of the theatre chaos would reign in the world's material affairs. And yet the newspapers are not wholly to blame. Theatrical management from time beyond memory has exaggerated and encouraged exaggeration in theatrical statements. The boasting habit of the theatre is a hard habit to overcome, as long precedent seems to have given it tenacity and fortified it with public permission; but it is a bad habit nevertheless, and the theatre would be much the better without it.

PERSONAL.



CLARGES.—Here is pictured that sterling actor, Verner Clarges, as Sir Anthony Absolute. In this and kindred parts Mr. Clarges has an enviable reputation.

CONOR.—Harry Conor will return to Australia in May, heading a strong company to present A Trip to Chinatown, A Stranger in New York, A Day and a Night, and A Rag Baby, under direction of Hoyt and McKee and Williamson and Musgrove.

USNER.—Dorothy Usner had a pretty story, "One Actor's Christmas Eve," in the Christmas number of the Detroit Free Press.

ARTHUR.—Julia Arthur was unable to appear last week at Wallack's because of her continued illness. She expects to resume her tour in Brooklyn next week.

WILSON.—Francis Wilson in The Little Corporal will return to the Broadway Theatre on Jan. 16 for a fortnight.

LEHMANN.—Lilli Lehmann reappeared last Wednesday at the Metropolitan Opera House as Brunhilde in Die Walkure.

THOMPSON.—Fanchon Thompson made a successful debut last week at the Paris Opera Comique as Carmen.

BRADY.—William A. Brady again played Adolphe in The Turtle at the Manhattan on Friday at the request of many friends of the Sagamore Club and the Harlem Wheelmen, who were present.

CARLE.—Richard Carle will play the stage-manager in A Dangerous Maid at the Casino this week, replacing Richard F. Carroll, who has retired to rehearse for The Three Dragoons.

HOYT.—Charles H. Hoyt is at work upon a new farce-comedy to be called A Dog in the Manger.

CLARK.—Hilda Clark, who was ill with pneumonia at Saginaw, Mich., has recovered her health and rejoined The Bride Elect company at Cincinnati last week.

FIELD.—Al. G. Field's name has been mentioned as that of a candidate for Mayor of his home city, Columbus, Ohio, where the election occurs in the Spring.

GRANGER.—Willis Granger, who has made a hit in J. K. Tillotson's new play, Report for Duty, will be featured in the forthcoming production of that play.

LOTTA.—Lotta and her mother, Mrs. Crabtree, have been at the Adams House, Boston, during the past week.

MCCARTHY.—Lawrence McCarthy, manager of the Park Theatre, Boston, has been seriously ill with the grip, but is now able to be out.

ROBSON.—Stuart Robson has arranged with Theodore Rutt Sayre for the American rights to his new comedy, Two Rogues and a Romance. Mr. Robson will take the part of an English diplomat with a crusty exterior but a warm heart. The scene of the play is in Washington, and the story tells of the romantic love of an Ambassador's daughter for an Italian gambler who is masquerading as a nobleman.

BERNHARDT.—Sarah Bernhardt has performed a feat that casts many of her more youthful exploits in the shade. The other night she ascended Mount Vesuvius on foot and peered at the lake of molten lava in the crater. She is said to have lost one of her curls and suffered the scorching of her eyebrows, but she was enthusiastic over the experience.

SELIGMAN.—Minnie Seligman resigned on Dec. 24 as leading lady of the stock company at the Imperial Theatre, St. Louis, being succeeded by Jessamine Rodgers.

THE MIRROR'S NEW YEAR.

A New-Year toast to greet the day
That marks the parting of the way
Between the flower-grown, youthful time
And manhood's sturdier, stronger prime!
A long look back for twenty years
Of happy youth—of smiles and tears;
A rose for each we'll tatter down
To make a glorious New-Year's crown.
The youth to manhood's stature grown—
The hair has come into his own:
A legacy of purest gold;
Affection's jewels, tried and told.
From friends in plenty—more and more
May each year add unto the store.
A song we'll sing—a song of cheer
And greeting to the glad New Year.
May age but ripen like the wine
We drink to-day to auld lang syne,
To minks and mummies, friend and foe,
Here's to you all, and ere you go,
With goodliest greeting as you pass
We'll crush THE MIRROR'S New Year's glass!
K. M.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

H. N. W., Indianapolis, Ind.: Manola is an adaptation of Leocq's opera, Le Jour et la Nuit.

P. G. NEWTON, Richmond, Va.: Yes, the incident has been used in various plays.

L. S., Washington, D. C.: A letter addressed care of THE MIRROR would probably reach him.

LUCIUS OSGOOD, New Castle, Pa.: You had better communicate with some lyceum bureau.

CHARLES L. HARDING, Washington, D. C.: Mrs. Pacheco is the author of Incog.

M. H. E., Boston, Mass.: Kathryn Kidder played Wanda in Frank Mayo's production of Nordeck.

A. S. FRANKLIN, New York city: Oscar Eagle played General Haverill in Shenandoah and Colonel Prescott in Held by the Enemy.

MARTIN H. STRAUSS, Philadelphia, Pa.: Olga Netherole went to Australia in 1889. After a tour of Australia she returned to London.

L. W. H., Altoona, Pa.: The real name of Tom Karl is Thomas Carroll. He is a native of Ireland. He first appeared in this country as a member of the Parepa-Rosa company.

J. L. H., Boston, Mass.: 1. "Reggie, the Reigning Rage," is the title of the song you refer to. 2. George L. Spaulding, 29 East Twentieth Street, New York city, is the publisher.

R. F. BATES, Providence, R. I.: The elder Charles Mathews made his American debut on Nov. 7, 1822, at the Park Theatre, New York city. He died in England, June 28, 1835.

JOHN ALEXANDER, New York city: 1. Shore Acres was produced at McVicker's Theatre, Chicago, Ill., on May 23, 1892. George W. Wilson played Joel Gates when the play was presented at the Boston Museum on Feb. 20, 1893.

DAVID R. WHITE, Jersey City, N. J.: Yes; Arthur Pinero has had some experience as an actor. He was educated for the legal profession, but having no particular liking for the law decided to become an actor. He first appeared on the stage at the Theatre Royal, Edinburgh, on June 22, 1874.

READER, Port Huron, Mich.: No, Charles S. Abbe is not of English birth. He was born at Windham, Conn. He made his first appearance as a supernumerary in Michael Strogoff at the Boston Theatre. He shortly afterward—on Oct. 30, 1882—was intrusted with the part of a showman who appeals in dumb show to the crowd to enter his booth. He acted this part in the production of The Homany Rye at the Boston Museum. In 1893 he became a regular member of the Museum company.

LETTER TO THE EDITOR.

FAULTS OF LOCAL MANAGEMENT.

PENNY YAN, Dec. 25, 1898.

To the Editor of The Dramatic Mirror:

SIR.—A great many local managers in the one-night stands have been complaining about bad business. The real cause of so much bad business in most of the one-night stands is plain.

In the first place, they play too many attractions. They have not bill-board space enough to bill the attractions properly, nor the population to draw from to support so many companies.

When a repertoire company plays all the week at 10-20-30, with the bill boards covered with cheap paper, and three or four high-priced attractions are booked for the week following, the company booked for, say, Monday night gets its paper posted late Saturday night, or just before the company arrives in town on Monday. In most of the one-night stands the billposter is also the stage carpenter or property man, and he has more work on his hands than he can do.

The agent of the standard attraction arrives in town some days in advance of his company, and leaves his paper, expecting it to be posted at once, as most contracts call for. Sometimes the local manager has no bill-board space open, and on the other hand if he had space the repertoire manager would object to the posting. Thus the paper is held back till Saturday or Monday, and the same thing is done with the display ads, and reading notices in the newspapers.

Why do local managers book an attraction knowing they cannot give it a proper billing? Brains and judgment will accomplish wonders if well mixed with paper and paste. You can't get good results from bad billposting on so short a notice. You can't fill a bucket with water by one stroke of the pump handle. You can't fill a theatre with people by one day's showing on the bill-boards.

The average attraction, with plenty of good lithograph printing, should have its paper on the walls at least six or seven days in advance in all one-night stands. Now that the old year is dying and a new one coming, it is to be hoped that local managers will let antiquated ideas die and change their policy and begin the new year with more bill-board and newspaper space.

I was in a town which I don't care to mention not long ago. Hogan's Alley was at the Opera House that evening, and only a small amount of paper had been left for posting, and over half of the printing was found in the bill room, and they did not play to local expenses. The next night Carter's Under the Dome was booked, but not billed till the next morning, and they played to less than \$70. Darkest America came in a week later and played to over \$400. Why? Because the show was billed. I remain, Yours very truly,

I. B. PORRA,
Agent Darkest America.

THE USHER.



Let it no longer be said that women are woman's cruelest critics. Two weeks ago in this column Douglas Taylor, president of the Dunlap Society, appealed to the women's clubs to stand by Georgia Cayvan in the trouble into which she was recently dragged, without reason or excuse.

The response has been general and as hearty and generous as the nature of the case demands. Sorosis, of which Miss Cayvan is an honored member, has adopted resolutions of sympathy and support. The Arden Shakespeare Club has taken similar action, and the Professional Woman's League endorsed Mrs. Helmuth's ringing defense of Miss Cayvan, at a meeting last week. Besides this, numbers of prominent women have expressed publicly their faith in Miss Cayvan, and their indignation at the unwarranted attack upon her character.

The common idea is that women rejoice when one of their sisters meets with a misfortune, and this idea has been disseminated for generations by cynics and philosophers. Here is an illustration of the falsity of that gross libel upon the better sex as well as an example of the increasing unity that organized association is bringing to woman's aims and purposes.

The Christian is to be acted by two companies next season. Viola Allen will present the play in a number of the principal cities, and the second company will give it in other territory.

Evidently the management does not intend to have a woman star at the head of the new company, for overtures have been made to James O'Neill to play John Storm as the stellar feature. Mr. O'Neill declined the proposal for the reason that he can make more money on his own hook and without being limited as to territory.

Joseph Haworth, who has made a pronounced hit as Storm, has also received an offer to lead the new company. His decision is not yet known.

It does not appear from the newspaper accounts of the performance of the Jefferson Comedy company that the mantle of the distinguished sire is destined to fall upon his children, individually or collectively.

The public has ever welcomed Jefferson père, and no comedian has enjoyed a greater measure of appreciation and prosperity; but the family combination seems to be a case of too much Jefferson, and not the right sort of Jefferson either.

Let us all hope the proof thus afforded that no leaf or branch can take the place of the good old parent tree will show Mr. Jefferson that he cannot be spared yet and that he will receive a hearty greeting when he decides that he is able to act again.

A Thursday evening table d'hôte has been instituted at the Lotos Club, followed by an informal entertainment arranged by Dr. Walker, the indefatigable chairman of the committee in charge.

Last Thursday Lieutenant Carden delighted his fellow-members with an illustrated lecture on the naval operations of the late war, in which he participated aboard the lively and intrepid *Manning*. Van Rooy and other prominent members of the Metropolitan company, with a sprinkling of well-known actors, painters and journalists, give an artistic flavor to these gastronomical gatherings, which are becoming highly popular. Next Saturday night the Yuletide dinner—now the big annual event of the club's season—will take place.

The Lotos has never been more popular than it is to-day. The membership list is full and it includes men representative of every phase of metropolitan activity. The Lotos dinners to famous guests are the most brilliant affairs of the sort in town; the varied entertainments are unrivalled, and the atmosphere of this unique club—which occupies a place midway between conservatism and upper bohemia—has a distinctive and matchless charm.

A group of brainy actors who weary of theatrical clubs where "shop" predominates here find the pleasantest circle in the city and enjoy the mental stimulus that comes from contact with many men of many minds, representing the law, medicine, literature, journalism, politics, the arts, finance, commerce and pretty nearly every other pursuit.

Boucicault used to say it was a great mistake "to let the public peep inside the bag of theatrical tricks"—meaning thereby that to

rend the veil and expose the mysteries of behind-the-scenes was both inartistic and impolitic.

In Zaza stage mysteries are revealed and illusions are destroyed. The workings of the simple devices by which storms—thunder, lightning and rain—are imitated are shown to the audience in the first act, with the result that its spectators will never again witness a theatrical downpour without thinking of how it is produced.

Our daily newspapers, with their steady tittle-tattle and X-ray theatrical "stories," have robbed the American stage of much of its old-time charm and allurements. If the playwrights begin to tear aside the little mystery that the regions beyond the footlights still retains for the people in front, eventually there will not be a shred of curiosity left to be satisfied.

Before *The Conquerors* was presented not long ago in Boston that noxious play was looked over by the Watch and Ward Society, an organization that, among other duties, exercises a local censorship over public amusements, which the license usurped by certain so-called "managers," whose tendencies are Oriental rather than Occidental, seems to render necessary.

The Watch and Ward Society's representatives found certain portions of *The Conquerors* objectionable. In order to avoid police interference and other probable complications the management pruned the play, and an emasculated edition was seen accordingly by such of the Boston public as went to the Hollis Street Theatre during *The Conquerors'* brief run there.

If the stage is to be saved from the degradation that a number of speculators are seeking to profit by, it will be necessary for some drastic form of restraint to be adopted by those in authority.

The limit of nastiness has been reached in certain plays and in certain vaudeville shows. Public indecency can no further go.

It is high time to stop these exhibitions and to punish severely those responsible for them.

The early part of last week Nance O'Neill appeared with the Rankin company in Magda at the California Theatre in San Francisco.

Inasmuch as Rankin was restrained some time ago by an injunction, obtained at the instance of Emanuel Lederer—Suderman's American agent—in a United States Court from further unauthorized performances of this play, it may be thought by some that the audacious Rankin had desperately defied an order of the Federal court and has laid himself open to arrest and punishment. But thereby hangs a tale.

Not long ago Mr. Lederer received from the New York agents of Gottlob, Marx and Company an application for the use of Magda in San Francisco. Not smelling Rankin in this proposal, but supposing the play was wanted for a special local presentation under Gottlob, Marx and Company's management, Mr. Lederer consented and gave the requisite authority. Later it developed that Gottlob, Marx and Company secured the temporary use of the play for Rankin and Nance O'Neill.

The result, however, amounts to a recognition by Rankin of the rights which he formerly invaded and disputed. Instead of taking in Mr. Lederer by the trick he has given another strong reason why the Federal court's preliminary injunction should be made permanent. He has caused a royalty to be paid for the play which a short time ago he boasted was free to all.

The permission granted to Gottlob, Marx and Company to perform Magda ceases on Jan. 15, and it is not likely that Rankin will get an opportunity to perform it again.

A RAY OF LIGHT FOR 'FRISCO.

L. T. Bishop, of San Francisco, the representative of Walter Morosco, manager of Morosco's Grand Opera House in that city, arrived in town last week, and will locate here permanently as Mr. Morosco's Eastern agent.

The Grand Opera House, which has been devoted heretofore to stock productions of melodrama at popular prices, is about to adopt a new policy. Hereafter combinations of the best class will be played, with occasional special productions of drama or opera.

In speaking of the new policy to a *MIRROR* man, Mr. Bishop said: "After five years of stock productions, Mr. Morosco decided that there was room in San Francisco for a theatre run on independent principles and playing attractions of the best class. With this end in view the stock company will end its long season this week, and go on the road. The theatre will then undergo a complete renovation. Everything will be made bright and new, and alterations will be effected that will increase the seating capacity of this house by five hundred, making its total seating capacity three thousand. The theatre will reopen in March with Melba and the Ellis Opera company for a season of several weeks.

"My purpose in locating here is to book attractions. The Grand Opera House is well located and is a very popular theatre. Its large stage affords ample room for the largest productions. Of course, having just arrived, I have made little headway as regards bookings. Those persons with whom I have talked, however, have given me much encouragement."

There is much discontent in San Francisco over the generally inferior class of attractions that have been booked there of late. Outside of the theatres having permanent companies there is little to awaken the interest of playgoers in the character of the theatrical entertainment provided.

The reason for this condition of things is getting to be widely understood, with the result that there is dissatisfaction all around. It may be that the Grand Opera House project will help to better matters.

THE CLOSING OF WALLACK'S.

Julia Arthur, whose ill health had prevented her appearance at Wallack's during much of the week before Christmas, reappeared at two performances on Dec. 24 and at the matinee on Dec. 26. Then she complained of a relapse and the theatre was closed for the rest of the week. It will not be reopened until next Monday, when Olga Nethersole will begin an engagement.

Manager Theodore Moss, of Wallack's, secured on Dec. 29 an attachment against the property of Benjamin P. Cheney, proprietor of the Julia Arthur company and husband of the actress, alleging \$5,000 damages for breach of contract. To a *MIRROR* man Business-Manager Charles Burnham, of Wallack's, thus explained Mr. Moss' action:

"Miss Arthur is said to have the grip. She opened in *A Lady of Quality* and drew well, but she preferred to put on classical and other works unsuited to her company and against Mr. Moss' protests. Business was bad with these ventures. She wanted to play them, and the people wanted to see her in *A Lady of Quality*. Mr. Moss believes that he has been damaged to the extent of \$5,000 by her failure to play in Christmas week, as \$1,450 was turned away on Christmas evening."

A. H. Canby, Miss Arthur's manager, said: "The action of Mr. Moss is perfectly unreasonable. Miss Arthur is ill, and the fact that she played on Dec. 24 and 26 proves that she was glad to do so until her strength failed. I can understand readily that the theatre management feels badly to lose Christmas week, but they feel no worse than we do. Mr. Moss has no more cause for action against us than we should have against him if his theatre had burned and we had been thrown thereby out of a chance to play. And I wish you would deny for Miss Arthur the statement ascribed to her that 'New Yorkers want only rag-time plays.' She has never made such an absurd remark."

"Miss Arthur is suffering," said her physician, Dr. Edward Bradley, of 19 West Thirtieth Street, "from a severe attack of the grip, combined with nervous prostration, heart failure, and subacute pleurisy and pneumonia. She is a very sick woman, and would risk her life by appearing at present. It will be impossible for her to fill her engagements in Brooklyn and Harlem, but if all goes well she will be able to open in Boston three weeks hence."

AN AMBITIOUS EFFORT.

Franklin H. Sargent announces the second performance of the American Academy of the Dramatic Arts and Empire Theatre Dramatic School, in which about thirty of his students will appear in a play written by Pauline Phelps, in three acts and four scenes, entitled *The Strange Scandal of a New England Town*, on the afternoon of Jan. 12, in the Empire Theatre. The period of the play is 1791. It is said to have a novel plot.

Mr. Sargent announces that apart from the engagements of students by managers who have seen these matinees, many plays are disposed of on sale or royalty, whose authors have arranged to have their productions presented. At the last performance the play of Liz was especially favored, and the work of the students in that play received kindly mention.

The production of *The Strange Scandal of a New England Town* is an attempt on a much more elaborate scale than before, and will be a test of the abilities of the students to sustain their parts through what is practically a four-act play. This and future performances of the Academy will no longer be by invitation, but seats will be procured at regular theatre prices. This should have the additional advantage of attracting a really critical and public audience in place of a house full of friends. Many of the students who appear have already made their debuts in various New York City theatres, in responsible parts, notably with Richard Mansfield, John Drew, and Annie Russell. Others are to appear soon with the Empire Theatre Stock company, and David Belasco's Zaza. It will, however, be the first appearance of many in important leading roles, and indeed a trial matinee, both for the actors and the playwright.

HENRY V. DONNELLY.

Ever since Henry V. Donnelly first came into the merry light of farce-comedy, his name has been hailed from coast to coast as that of one of the jolliest of entertainers. The enormous, long-continued success of his association with Eddie Girard in that hilarious concoction, *Natural Gas*, will live long in the memory of theatregoers, as will also the recollection of his genuine talents as a comedian. This season Mr. Donnelly has explored new fields by establishing at the Murray Hill Theatre, in this city, the Henry V. Donnelly Stock company, an excellent, capably managed organization, which has grown gradually but surely in public favor until it has taken rank as one of the representative stock organizations of the country. Until now Mr. Donnelly has been busy with the management of his company and the theatre, but next week he will return to the stage in a special production of *My Friend from India*. The portrait of Mr. Donnelly, printed on the first page of this issue of *THE MIRROR*, is from a photograph by Schloss, New York.

SAID TO THE MIRROR.

H. M. SCOTT: "The question 'What is the first thing a member of the profession looks for in *THE MIRROR*?' has been repeatedly referred to in Cleveland, and the different opinions would surprise you. Some insist that a professional will invariably look at the last page first, others at different portions of the paper. In my opinion it is the title-page first, the frontispiece always catching the eye. After that comes the letter list, and from that a general going over of the paper until some headline strikes the fancy, and thus to a thorough reading of the whole."

WILLARD STANTON: "Please correct the statement that John Q. Adams, formerly superintendent of the Boston Museum, has gone in advance of Thomas E. Shea. Mr. Adams is with the Shea-McAuliffe Stock company. I am with Mr. Shea and have been for three seasons."

EDWARD GIRARD: "I am informed that it is rumored in New York City that my *Natural Gas* company stranded at Little Rock, Ark. This is not correct. On account of the illness of myself and several of the members of my company with the grip, I was compelled to cancel a week of one-night stands and lay off. We opened on Christmas Day at the Grand Opera House, Kansas City, and played all the week to large business."

PROFESSIONAL DOINGS.



Julian Edwards, whose portrait appears above, is generally acknowledged to be one of our best composers in the line of comic opera. He composed the music for *Madeleine*, the *Magic Kiss*, and *Brian Born*. His latest opera, *The Jolly Musketeer*, is bringing fame and fortune to Jefferson De Angelis.

Paul M. Potter, who has been on this side since October, sails for Europe to-day on the *Kaiser Wilhelm der Grosse*.

The second company sent out by the National Amusement Association, of Philadelphia, is *The Two Johns*, with the original "Fatty" Stewart in cast, he giving his services, as all the proceeds are devoted to the benefit of the home for soldiers, their widows, and their children. The company comprises Mr. Blake, representative of the home; Butler C. Stewart, manager; C. H. Marion, general agent; S. H. Joseph, press agent; Edward Zwicker, leader; Chris Green, Harry Richardson, William Chamberlain, Thomas Hayes, James F. Sullivan, the Howard Sisters, Blanche and George, the Zwicker Sisters, Carrie and May, and the Female Acrobats and Musical Quartette. Business has been very large in consequence of the charity represented. The treasurer, Major T. C. Howard, who has charge of the Philadelphia office, has been engaged for the cast of *An Enemy of the King*, at Forepaugh's Theatre, this week.

The Christmas number of the *San Francisco Music and Drama* is the handsomest issue ever put forth by our Pacific Coast contemporary. Printed in varied colors, it contains many pictures and sketches of notables, besides interesting contributions by theatre folk and others.

Dorothy King, through Attorney M. Strassman, has brought suit against Manager Mortimer M. Theise, of *The Hearstone*, for the recovery of \$45 alleged to be due for salary.

During the struggle between Guy Standing and William Faversham in the last act of *Phroso* on Wednesday night the latter was accidentally wounded in the wrist. Mr. Faversham finished his performance, and will probably suffer no more serious effects than a stiff arm for a week or two.

Ellen Vockey, who lately returned from a professional tour of Europe, gave a dramatic and musical recital at Berkeley Lyceum on Thursday night. She was assisted by a number of well-known musicians, and the programme was thoroughly enjoyable. Miss Vockey's recitations and musical numbers were warmly applauded. It is her intention to appear soon as Carmen Seville in William Arden's *A Spy of Spain*.

Illuminated copies of *The Merchant of Venice* were presented as souvenirs Saturday evening at Daly's.

Fanny Cohen has left *The Lost Paradise* on account of the serious illness of her mother, Mrs. I. Cohen.

Pearl Evelynne, entirely restored to health, rejoined Joseph Murphy yesterday in Boston as leading lady.

A new Coliseum is to be built in Chicago on the site now occupied by Luby Prison, in Wabash Avenue, between Fourteenth and Sixteenth Streets. Capital amounting to \$300,000 has been subscribed, and one of the principal stockholders is Tony Denier. The building will be completed in time for the national convention. It will seat 10,000 on the main floor and 6,000 in the galleries. Tony Denier owns a portion of the land, which he purchased several years ago when he removed from Congress Street to Fourteenth Street and Indiana Avenue.

Lucia Moore writes that she has had an enjoyable time in the South. In Shreveport, La., Miss Moore gave Shakespearean readings that were patronized by society. She is en route from Galveston to New York on the steamer *San Marcos*.

Amy Ames and Gus Hennessey have resigned from *Natural Gas*.

Oscar P. Sisson has been ill at Oakland, Cal.

The Frank R. Evans company will open its next season in September, and Titus and Alcott will open in October at Paterson, N. J.

ENGAGEMENTS.

Florence Roberts, for the Frawley company. A. W. Ellis, for the Casino Theatre company.

Cheridah Simpson, for the Castle Square Opera company.

Ulrich B. Collins, for *The Turtle*.

Olive Redpath, Ada Deaves, Reuben Fax, and Robert F. Cotton, for *That Man*.

C. W. Vance, with Madame Modjeska.

Harry A. Ross, with the Sam Pitman company.

Henry Stockbridge, for *That Man*.

Alberta Converse, Oskaloosa, Iowa, a graduate of the Franklin-Sargent Dramatic School, has signed with the White Squadron as leading woman.

D. L. Boone, H. E. Missimer, and Monica Lee, with Harry Corson Clarke.

Elfiote Enneking, as leading lady, with Henry T. Chanfrau.

Louise Lear, for *The Three Dragons*.

New York.

AT THE THEATRES.

Broadway—The Sorrows of Satan.

Prince Lucio Rimanez	John E. Kellard
Lady Sybil Elton	Mary Shaw
Geoffrey Tempest	Howell Mannel
Marie Gaire	Grace Finkins
Duke of Leinster	E. Loree Fraser
Viccount Lynton	S. Miller Kent
Diana Chesney	Anna Robinson
Lord Elton	James Lindsay
Duchess of Leunceston	Ida Vernon
Amiel	S. Brown
Lady Maxwell	Ethel Barker
Mrs. Simmons	Effie Gernon
Bentham	Harry Gwynette
Ellis	George Gaston
Miss Finroy	Mayme Kelly
Morperton	Carl Adams
Sir Thomas Tenby	John Sutherland
Servant	M. J. Cody
Second Servant	Thomas Ince

...dramatic possibilities, but these have not been realized in the dramatization, which is by turns absurd, grotesque or pathetic, while always

Empire—Phroso.

The dramatization of Anthony Hope's Phroso was presented, for the first time, at the Empire Theatre last Monday. The play is so like the book that it seems probable that

The third scene is the terrace on the roof of the castle. The three comrades of Lord Wheatley escape at the suggestion of Moushaki—by a secret passage.

way an ideal Anthony Hope man. Jessie Billward as Phroso was pleasing always, and in her stronger scenes displayed intense dramatic feeling. The Constantine of Guy Standing was an admirable piece of work. He looked the part and acted it splendidly. E. Y. Backus as Hogvardt and Graham Henderson as Watkins made the most of their opportunities, and Joseph Wheelock, Jr., as Denny was a delightfully fresh English boy. As Mouraki Pasha J. H. Benrimo was effective, though inclined at times to overdo the suave manner of the knavish Turk. The minor characters were generally well played.

Della Fox and her company presented at the Herald Square Theatre, on Dec. 26, for the first time here, Edgar Smith and Louis De Lange's two-act musical comedy, *The Little Host*, with music by W. T. Francis and Thornton Chilton.

poser, did the best work of his career. He was irresistibly droll in speech and pantomime and won roars of laughter. Eugene O'Rourke switched to the life a genial well-dressed bookmaker and smoked cigars with his customary grace. R. E. Graham made an excellent comic father; Hugh Chilvers was a good-looking, well-dressed Jack; H. D. Blakemore offered two admirable character sketches as a

Star—A Female Drummer.

It is quite the brightest, jolliest farce-comedy that has been seen here for a long time.

and the stage management was thoroughly excellent. A Female Drummer should be good for a run in New York, where farce-comedies of much less merit have enjoyed long engagements.

People's—Remember the Maine.

should be explained that the Count was in love with Rufina, but she didn't care much for him,

the object of her affection being Harry Marshall, an American sailor, the hero of the play, who was much enamored of Maria. Marshall happened along just in time to stop the Count from burying a knife in Maria's back, and while the Count and his assistant villain, Major Cabano, were being arrested Senator Rufina skipped down the companionway, walked ashore and pushed the button. Then the *Meine* went up, and the curtain down.

In the excitement following the blowing up of the *Meine* Kujero and Cabano escape, and the latter manages to abduct Maria, who was living at General Lee's residence, and hide her in an old wine cellar on the water front, where she is to await the pleasure of General Weyler, who thus is represented as not only a butcher, but somewhat of a Tarquin as well. All this we are told in the next scene, which takes place in Kujero's house. General Lee and Captain Sigsbee drop in to ask the Count's aid in ascertaining the cause of the disaster to the *Meine*. Harry Marshall also arrives on the scene and accuses the villain of having abducted Maria. There are also present General Lee's ward, Kate Walters, and Lieutenant Haswell, an English naval officer who loves her. Through a brace of low comedy characters Harry, Kate and Haswell learn the whereabouts of Maria's prison and go to her rescue. The next scene is in the old wine cellar, where Maria is guarded by a single soldier. She finds some wine and offers it to him, and he drinks himself into a stupor. Harry arrives and a moment later the villains are heard without, demanding admittance. Harry dons the drunken sentry's coat and hat and admits them. They are, of course, the Count, Cabano and Rufina. Their taunts and insults to Maria make Harry throw off his disguise and attempt to defend her. He is overpowered by the two men, who call in the guards to shoot him. The guards turn out to be Haswell and the comedy sailor, and as their identity is revealed, a door leading to the water is knocked in by a boatload of American marines with leveled guns. How the villains got out of this scrape and why it didn't bring on war at once Mr. Carter doesn't tell us, but in the next act we find all—or nearly all—the characters in the Philippine Islands. Harry's ship has been detailed there and so has the English vessel on which Haswell is an officer. The Count and Cabano also have been sent to the other side of the earth, and Rufina is with them. Kate and Maria are on hand as fled Cross nurses, and the comedy characters are still in the ring. For some reason, however, Mr. Carter neglected to transport General Lee and Captain Sigsbee along with the rest. Surely so great an annihilator of distance as he might have found an excuse for their presence. This act serves merely to let us know that Harry and Maria and Haswell and Kate are to be married, and to show us the bombardment of Cavite, with which is accomplished the death of the villain.

The play is no better nor no worse than the rest of the large crop of such works that the recent war brought forth. It cannot claim to be an example of logical construction, and the element of plausibility is conspicuous by its absence. It is put together with a good eye to theatrical effect, however, and with Mr. Carter's name to it, probably will be a money maker for a time.

A fairly good company was seen in the production. Evelyn Seibie exhibited considerable ability as Rufina Komora, making as much as was possible out of the character. Anna Thomas as Maria was so sweet in both looks and manner that one applauded Harry's good judgment. May Stoddard was an American girl of the noisy, slangy, un-American type seen generally on the French and English stage. She succeeded in making the disagreeable part quite attractive, however.

J. Hooker Wright was earnest and manly as a conventional hero. A. Z. Chipman was fairly successful as Count Fernando. Charles Mestayer played General Lee in a dignified way that was pleasing, and Ralph Bell, Grant Foreman, and Robert Irving were acceptable in other roles.

The scenic equipment, while not so elaborate nor so realistic as in Mr. Carter's other plays, was quite effective.

American—Lurline.

For a holiday attraction the management of the Castle Square Opera company wisely chose Wallace's *Lurline*—an old-fashioned work, it is true, but one possessing all the elements that audiences crave at Christmas-tide. There are brilliant mechanical effects, and the cast of characters includes such spectacular personages as elves, sprites, gnomes and naiads. The music is for the most part simple and very pleasing. The tuneful ballads of the old English character were enthusiastically received by the audience, on Monday night, and the more melodious choruses were heartily applauded. Joseph F. Sheehan as Count Rudolph sang and acted his role splendidly. He is always a manly opera-hero, and even with the unstable heart which Edward Fitzball, the librettist of *Lurline*, supplied him he held the sympathy of his audience until the final curtain. Eloise Morgan, in the title part, won a great deal of applause and deserved it all. Her rendering of the familiar song, "Sweet Spirit, Hear My Prayer," was delightful. Lizzie Macnicol, who, by the way, is a very great favorite with the patrons of the American, was an admirable Gliva. Her first song, "The Troubadour," was one of the most pleasing numbers in the performance. In the part of the Baron Truenfels Frank Moulan was exceedingly funny and kept his humor within bounds. He deserves praise for his very artistic portrayal of a character that in less skillful hands would have been degraded to buffoonery.

William G. Stewart as Rhineberg, H. L. Weston as Wilhelm, E. N. Knight as Zelleck, and Marion Ivel as Liba were all that could be desired. The scenery was very elaborate and the costumes were handsome and picturesque.

Murry Hill—The Lights o' London.

The Donnelly Stock company appeared last week in G. R. Sims' favorite old drama, *The Lights o' London*. It was seventeen years ago that the play was first presented in this city, and since then times and people have changed and dramatic fashions have changed with them. But the heart interest of *The Lights o' London* is as strong and fresh as when it was written, and a new generation of playgoers at the Murry Hill laughed and wept over the same situations that moved their fathers at the old Union Square.

Hannah May Ingham was very sympathetic and earnest as Bess, and won her full share of the plaudits. Robert Drouet was rather out of his element in the character of Harold Armitage and had few opportunities to dis-

play his best art, but his performance was careful and finished and altogether satisfactory.

Worthy of special praise were William Redmond as Seth Preene, Walter Allen as Jarvis, Rose Beaudet as Mrs. Jarvis, and Emmett C. King as Clifford Armitage. Dorothy Donnelly was at her best as Hetty Preene and Sandoz Milliken as Shakespeare Jarvis displayed her versatility and won new laurels by her graceful acting.

Metropolis—On the Wabash.

On the Wabash, by Joseph Arthur, was excellently presented at the Metropolis Theatre last week by Edward C. White's strong company of players.

Louise Wakelee made a winsome Eather; Edwin Mordan was a forceful Abe Early; Edwin Fowler's Ephraim had the right comedy touch, and there was able assistance by Theo T. Brook as Bob White. Cecilia Griffith gave an excellent performance as the vindictive "Sin," and W. H. Pendergast drew the hisses of the audience as the villain, Warman. Mary Talbot and pretty Eleanor Worthington alternated as Gummy Deans.

The minor parts were well cared for, and the quartette sang agreeably. Mr. Arthur's comic song, "The Village Choir," made a decided hit.

Third Avenue—Alone in London.

H. Brunelle and Company gave their clientele last week a special revival of *Alone in London*, which attracted good holiday business. An excellent company was employed in the production, Edward K. Mawson playing Redcliffe, Rachel Deane appearing as Nan, Kate Woods Fiske as Liz, W. P. Kitts as Spriggins, H. Percy Melden as Biddlecomb, Emerin Campbell as Tom, and Richard Lyle as Jenkinson—all giving capital performances.

An especially delightful impersonation was the Ruth Clifton of Helaine Hadley, whose sweet personality and sincere artistic work were most charming. Lesser roles were capably enacted by little Dorothy, Ashley Miller, H. P. Keene, John Weber, C. W. Merriman, P. K. Williams, B. King, and M. W. Charles.

The play was well mounted, and there were vaudeville interpolations by the Brunelles, Professor Strassburger, and the wargraph.

Columbus—A Hot Old Time.

The Rays in *A Hot Old Time*, which was presented for the first time in New York this season, kept the audience in convulsions of laughter at the Columbus Theatre last week. The farce, a conglomeration of confusing and absurdly amusing situations, fairly bristles with fun and was given with a rush by a clever company.

The Larry Mooney of Johnny Ray is a side-splitting impersonation, and the clever double by Frank Lator made an instant hit. Emma Kay as the irate Mrs. Blazer was a host in herself, and Harry Dull made a splendid General Blazer.

Specialties were contributed by Dolph and Susie Levino, Harry Hayes, and Martin Healy, whose grotesque work brought down the house, and Dave Genaro and Ray Bailey, whose "coon" songs and cake-walk cannot be beaten.

At Other Playhouses.

Owing to the fact that Monday, Jan. 2, has been declared a legal holiday this issue of *THE MIRROR* has been sent to press earlier than usual, and the reviews of Monday's productions are deferred therefore until next week. The announcements for the week at the various theatres are as follows:

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott present, for the first time here, Clyde Fitch's play, *Nathan Hale*, which has been most successful in other cities.

DALY'S.—Madame Sans Gene will be produced this (Tuesday) evening, with Ada Rehan in the title-role.

AMERICAN.—The Castle Square Opera company revive *Martha* for the week.

MURRAY HILL.—The Two Orphans will be presented by the stock company, with My Friend from India to follow. Isham's Octorooms gave a Sunday evening concert at this theatre.

THIRD AVENUE.—J. K. Emmet heads the cast in a special revival of *Fritz in a Madhouse*.

CASINO.—A Dangerous Maid has begun its last week here. La Belle Helene, with Lillian Russell, is underlined.

FOURTEENTH STREET.—The Hanlons' *Superba* comes in appropriately to the holidays.

PEOPLE'S.—When London Sleeps returns to town for a week on the Bowery.

FIFTH AVENUE.—A Runaway Girl remains, pleasing large audiences.

MANHATTAN.—The Turtle continues to attract generous patronage.

METROPOLIS.—Cumberland '61 is the week's announcement.

BIJOU.—May Irwin, as her press agent puts it, "Continues to Kaptivate the Krowds in Kate Kip, Buyer."

STAR.—Down in Dixie is the week's attraction.

COLUMBUS.—Andrew Mack returns to town in *An Irish Gentleman*.

GARRICK.—Annie Russell nears the end of her engagement in *Catherine*.

GARDEN.—Viola Allen remains in *The Christian*.

MADIS : SQUARE.—On and Off remains as the bill.

LYCEUM.—Trelawny of the Wells is expected to run until April.

ACADEMY.—Sporting Life still plays to large audiences.

IRVING PLACE.—Manager Conried offers special holiday bills for the Germans.

GERMANIA.—The Tegernsee, a Swiss peasant troupe, began their first American engagement last week.

GRAND OPERA HOUSE.—The White Heather came again before a metropolitan audience last week Monday night, and the play will hold the boards at the Grand Opera House through this week.

AN IMPORTANT COPYRIGHT DECISION.

Judge Grosscup, of the United States District Court, in Chicago, Ill., has rendered an important decision in the case of Lee Beggs, who was tried in criminal proceedings on a charge of having pirated the play *Lynwood*. Judge Grosscup discharged Beggs on the technical point that the copyright law provided for the filing at Washington of two printed copies of each play within ten days after production, and that typewritten copies could not be considered as complying with this provision. The absolute letter of the law, he contended, must be upheld in criminal cases. The decision is one of the utmost importance to every American dramatist who has filed a typewritten manuscript with the Librarian of Congress and has fancied that such filing had accomplished a perfect copyright.

To a *MIRROR* man ex-Judge A. J. Dittenhoefer said: "The decision is no surprise to me, for in my opinion, given long ago to the American Dramatists' Club, I expressed the belief that the law contemplated the filing of two printed copies. When the copyright law was passed there was no typewriting—the typewriting machine has been invented since the passage of the copyright law—therefore the framers could not have contemplated typewriting as an equivalent for printing. Yet a forcible argument may be made that typewriting is printing, so far as the filing is concerned, and, as I said in my opinion given to the Dramatists' Club, 'Whether typewriting is printing within the meaning of the law has not as yet been finally decided by the courts, and it is therefore safer to file printed copies in the Librarian's office.'

"There have been decisions in civil proceedings in which the filing of typewritten copies has been regarded as sufficient compliance with the law—but these were civil, not criminal, proceedings. Until the matter shall be finally decided by the Supreme Court of the United States, it is certainly safe to file only printed copies, unless the law is amended by Congress to expressly permit the filing of typewritten manuscripts in so far as dramatic works for the stage are concerned, and I believe that such an amendment, if urged, would be secured readily."

After obtaining ex-Judge Dittenhoefer's views a *MIRROR* representative called on Bronson Howard at his residence. Mr. Howard on being informed in regard to ex-Judge Dittenhoefer's views said:

"So far as I am personally concerned in the matter, I have followed the advice of ex-Judge Dittenhoefer, and all my plays have been printed (and not typewritten), in order to live up to the letter of the copyright law. In regard to ex-Judge Dittenhoefer's views I don't presume to say that I agree with him, but I simply take it for granted that his opinion on copyright law is correct, as he is the highest legal authority in this country or England in that respect."

"There have been no judicial decisions so high as that of Judge Grosscup in Chicago, and I shall be glad to have it carried to the highest court in the land to be decided finally and absolutely. Should there be any united effort in that direction I will join it in any way, whether by professional influence, personal labor or financially."

"The next meeting of the American Dramatists' Club will take place on Jan. 7, when I have no doubt that the matter will be brought up for discussion, but it is not and never has been the province of the club to take direct action in any business matters in connection with the stage or the drama. The function of the American Dramatists' Club is to bring dramatists together, so that they can discuss all questions in which they are mutually interested, and in that lies the power for good of the club. Dramatists being thus brought together by the club can take what action they like, either personally or collectively, but not through the instrumentality of the club organization."

"Until a decision has been handed down by the highest court, or until the copyright law has been amended so that unquestionably valid copyrights may be secured by the filing of typewritten copies of plays, I should certainly advise dramatists to comply with the technical letter of the law and have their plays printed. If they print their plays they take no chances of not meeting the requirements of the copyright law. The cost of printing 100 copies of a play is from \$30 to \$70. If the printed play is actually published by being placed on sale, the copyright law has been complied with in every particular. For that reason all my plays have been placed on sale at French's play publishing establishment."

"Now supposing Judge Grosscup's decision should be sustained in the highest court—that would not give the Chicago Manuscript Company or anybody else a right to appropriate plays that have not met the full requirements of the copyright law. The owners of such plays would still hold a proprietary right under the common law. A miscarriage of copyright does not make a play public property. No technical blunder can rob me of a vested interest. That would be contrary to the Constitution. I don't believe that Congress or the United States Court can take away from me a proprietary right. The English Parliament is supreme, but Congress and the Supreme Court are subject to the Constitution. So long as a play has not been printed for sale or general circulation it is fully protected at common law, so far as proprietary right is concerned."

"The present copyright law, however, makes the unlawful performance of a play, when the representation is willful and for profit, a criminal misdemeanor. Furthermore, any injunction granted by any circuit court of the United States, restraining or enjoining an unlawful performance of a play, is operative throughout the entire country. I have elected to avail myself of the copyright law, but it doesn't follow that if I had not lived up to the technical requirements of the copyright law I should have abandoned my common law right. Unless Judge Grosscup's decision is carried up to the highest court at once, the dramatists will no doubt make a move to get a change in the copyright law, so as to allow us to send typewritten copies to the Library of Congress. The law could easily be changed to specify the validity of typewritten copies for copyright purposes."

"AUNT" LOUISA'S REMINISCENCES.

"Aunt Louisa" Eldridge says that she has been fifty years on the stage, and that she is going to write what she knows about it.

I publish good plays for repertory and stock companies, and amateur clubs. Send for my descriptive list. H. Roerbach, 135 Nassau St., N. Y.

A QUESTION OF AUTHORS' RIGHTS.

A matter of very great interest alike to author and manager will come before the court on Jan. 3, when Mrs. A. M. Palmer appears to show cause why she should not be restrained from presenting Anita Vivanti Chartres' comedy, *That Man*, in the revised form which is now being rehearsed. On Thursday of last week Mrs. Chartres secured an order to this effect from Justice Daly, of the Supreme Court. The reason for this action on the part of the playwright is that Mrs. Palmer has caused certain scenes of her comedy to be rewritten and characters changed in a manner to which she will not consent. Her affidavit sets forth that "the said changes have destroyed the play, spoiled its consistency, impaired its dramatic unity, lowered its social atmosphere and vulgarized its dialogue."

The point to be decided is whether or not a manager has the right to make such changes in a play without the author's consent.

Together with Mrs. Chartres' complaint were filed affidavits by Bronson Howard, George H. Broadhurst, Benjamin B. Valentine, Robert W. Chambers, Howard P. Taylor, and John Chartres, upholding the complainant in her statements regarding the customary arrangements between authors and managers. Bronson Howard states that he has written plays during the past thirty years and that upon only two occasions have changes been made without his consent. Upon those occasions it was impossible for him to go to the scenes of the presentations and the alterations were made by well known and competent writers. He further states that in his opinion a play cannot be changed by any one beside its author without doing serious injury to the work. The five other affidavits are to much the same effect.

Mrs. Chartres, when seen by a *MIRROR* representative, said: "I will not consent to the presentation of *That Man* in its present form, because it would seriously damage my reputation as an author. As originally written the comedy was of a high order and the characters were representative of a refined social strata. Mrs. Palmer and Edward Rose have lowered the tone to such a degree that I do not care to have my name connected with it. They have vulgarized the speeches, completely changed the second act and robbed one of my best characters of her telling scenes in order to make room for low class humor and still lower characters. I made arrangements with A. M. Palmer two years ago for the production of *That Man*, and at the time he said to me, 'We may make some changes in the play, but of course they will be submitted for your approval. No manager has ever been more careful of authors' rights than I.' There is a clause in the contract to this effect also. When Mrs. Palmer took the comedy in hand I made some changes at her request, but when the first reading took place I was not notified. Later I learned that changes had been made of which I knew nothing, and the play was put in rehearsal in its present mutilated form. On Thursday my counsel, John W. Brinsby, obtained the order from Judge Daly, and we will prevent the production of the comedy at the Herald Square Theatre on Jan. 16."

Mrs. A. M. Palmer was seen by the reporter and said: "We are doing all that is in our power to make the play a success. I have secured a splendid company. Regarding the trouble with Mrs. Chartres over the changes in her manuscript I have nothing to say for publication."

A SEMI-CENTENNIAL CELEBRATION.

The Actors' Order of Friendship is rapidly completing arrangements for the celebration of the fiftieth anniversary of its founding, Jan. 12, 1899, on which date many of the members of Edwin Forrest Lodge, No. 2, will journey to Philadelphia, there to fraternize with Shakespeare Lodge, No. 1, which on Jan. 12, 1849, was ushered into existence by a little band of enthusiasts, of which Joseph Jefferson is now the sole survivor.

Jan. 15 will be the red-letter day of the order's history, for on that occasion the Shakespeare Lodge will come to New York as the guests of Edwin Forrest Lodge, attending its meeting in the afternoon and being royally entertained at dinner at Delmonico's in the evening. Both lodges will have numerous guests, representatives of the stage, literature and art, the legal and medical profession, distinguished public officials, and others of organizations allied to or in sympathy with the dramatic profession.

Altogether the semi-centennial of the Actors' Order of Friendship is likely to be "a gathering of the clans" to be greatly enjoyed and long remembered.

NAT GOODWIN AS NATHAN HALE.

On Monday night the first New York presentation of *Nathan Hale* took place at the Knickerbocker Theatre. It will be reviewed in *THE MIRROR* next week. Although new here the play has been presented in other cities and has been highly praised by the press and public. It is said to be the best work that has come from the pen of Clyde Fitch. The title-role, which Mr. Goodwin assumes, is entirely unlike any that he has appeared in before, and it will be of the greatest interest to observe his work in the part. The character of Nathan Hale is calm, subdued, simple and undemonstrative. Those who have admired Mr. Goodwin the comedian will be called upon to pass judgment on Mr. Goodwin the serious actor. He has elevated and broadened his art year by year, and in Mr. Fitch's play has reached a point far beyond the expectations of his friends. Maxine Elliot has also scored a triumph in the role of Alice Adams, and the entire company has been praised by the critics in all the cities that have been visited.

DEATH OF MRS. REEVES.

Mrs. Jane C. Reeves, who belonged to a well-known theatrical family, and was known on the stage as Fannie Reeves, died on Saturday, Dec. 24, at the home of her daughter, Mrs. McDowell, 254 West Thirty-ninth street, New York city. Mrs. Reeves was born in Hull, England, and was in her seventy-eighth year at the time of her death. Her father was Christopher Webster, a successful English actor. She came to this country in 1847, and was a member of the original Wallace's Theatre stock company, under the management of the elder Wallace. Her husband, W. H. Reeves, was a brother of Sims Reeves, and was a prominent tenor with the Sequin opera company. After retiring from the stage, she gave music lessons for her support. Besides her daughter, Mrs. McDowell, who is a sister-in-law of Melbourne McDowell, Mrs. Reeves leaves two sons, Harry Reeves and Charles Reeves. The interment was at Woodlawn Cemetery.

Week Ending January 7.

Brocklyn.
ACADEMY OF MUSIC (136 to 194 Montague St.), MRS.
 SCHERRER IN THE BARBER OF SEVILLE—Tues. Jan. 3.
PARK (385 Fulton St.), CLARA MORRIS as MISS MULLER.
HYDE & BEHMAN'S (38-382 Adams St.), VADEVILLE.
NOVELTY (Driggs Ave. and South 6th St.), CLOSER.
GRAND OLD HOUSE (Elm St. Ft. Fulton St.), WHAT
 HAPPENED TO JONES.
UNIQUE (19-198 Grand St.), THE CAMINO GIULA.
THE AMPHION (47-44 Bedford Ave.), CHARLES COUGHLIN.
 IN THE THEATRE BOY.
STAR (39-397 Jay St. Ft. Fulton St.), BULLDOG.
EMPIRE (101-107 South 6th St.), THE BROADWAY BR-
 LINGUES.
COLUMBIA (Washington, Tillary and Adams Sts.), HOTEL
 THE THEATRE BOY.
GATTEY (Broadway and Middleton St.), HYDE'S COME-
 DIANS.
LYCEUM (Montrose Ave. and Leonard St.), THE LANE
 THE THEATRE BOY.
RIJOD (Smith and Livingston St.), A FEMALE DRUMMER.
MONTAUK (38-387 Fulton St.), JOHN DREW IN THE LIAIS-
 ON.
 —52 WENT.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDE-
 MONS.

Broadway—The Sorrows of Satan.

Melodrama in four acts, adapted from a novel by Marie Corelli. Produced December 24.	
Prince Lucio Bimanez	John E. Kellard
Lady Sybil Elton	Mary Shaw
Geoffrey Tempest	Howell Hansel
Maria Claire	Grace Filkins
Duke of Launceston	E. Lovet Fraser
Viscount Lynton	S. Miller Kent
Diana Chesney	Anna Robinson
Lord Elton	James Lindsay
Duchess of Launceston	Ida Vernon
Amiel	S. Brown
Lady Maxwell	Ethel Barker
Mrs. Simmons	Edie Gernon
Bentham	Harry Gwynette
Ellis	George Gaston
Miss Fitzroy	Mayne Kelty
Morganton	Carl Ahrendt
Sir Thomas Tenby	John Sutherland
Servant	M. J. Cody
Second Servant	Thomas Ince

After repeated postponements, *The Sorrows of Satan*, a dramatization of Marie Corelli's novel of the same name, was presented on Dec. 24, at the Broadway Theatre, before a large audience. The play had been shown for a brief period at the Shaftesbury Theatre, London, and had been successful in the English provinces. The adapter's name was not given.

To recite the story fully would be to rephrase Miss Corelli's novel. Briefly sketched it is about Satan, who, having been cast out of Heaven, was been doomed to walk the earth until such time as men shall reject him and his wives, when his redemption shall have been accomplished. With this fact in mind, Satan is a pretty good sort of a fellow. His earnest wish is that mortals shall behave themselves. He is a very fair model of propriety, he stops at the best hotels, carries plenty of money, wears admirable clothes, and chooses to masquerade as Prince Lucio Rimaner. He meets Geoffrey Tempest, a literary chap, who has inherited a prodigious fortune, and he strives to make Tempest expend the riches for the uplifting of mankind. Tempest, however, elects to blow in his wealth in a reckless way, and Satan, therefore, brings about the wedding of Tempest and Lady Sybil Elton, believing that the influence of such a union will tame the riotous soul of the profligate. But the Lady Sybil promptly falls in love with Satan, disgraces herself in her husband's eyes, and eventually commits suicide when spurned by his Satanic Majesty. Tempest then embarks on Satan's yacht to seek forgetfulness. Satan orders his steersman to sail for "the ends of the world," where the fallen angel doffs his modern clothes and bobs up in the red tights and spangles of the conventional devil to announce that Tempest is a bankrupt. Whereupon the yacht—an unseaworthy craft at best, with a mast tilted the wrong way—collapses and things change to an apotheosis of the familiar Little Eva-Uncle Tom order, showing Satan surrounded by cumulus clouds and angels on wires, while Tempest, clinging to a spar, flounders bravely in the sea below. Satan observes that he is "Nearer, nearer to his lost home!" and the curtain falls.

It may be said that Miss Corelli's novel held dramatic possibilities, but these have not been realized in the dramatization, which is by turns absurd, grotesque or parietic, while always

amusing to one with honest appreciation of unconscious humor. Only now and then did the play touch the note of weirdness and mystery for which it strove, while the clumsy, heavy dialogue, and the superabundance of characters, many utterly unnecessary, produced dire results. Much good might be accomplished by the immediate suppression of the entire fourth act, which is all hopelessly bad. The suicide of Lady Sybil at the end of the third act is a tolerably strong episode, and some means should have been contrived to end the play then and there, or, at least, to avoid its subsequent lapse into puerile absurdity.

John E. Kellard was a very commendable Satan, making up with just a suggestion of Mephisto, and playing with much subtle intelligence, admirable quietness and no little strength. Besides, his Satan was a person of excellent manners that took off his hat to the ladies, which was more than the mortal men about him remembered to do. Howell Hansel gave a brave impersonation of the peculiar Tempest, actually contriving occasionally to give the character a semblance of reasonableness, which was a herculean job. A capital performance was contributed by S. Brown, who, as Amiel, Satan's hired man, offered a striking, admirably sustained picture of consistent devilishness. Were the rest of the affair modeled upon Mr. Brown's Amiel, it would attain the weird glamour that it surely should have.

S. Miller Kent, James Lindsay, E. Lovet Fraser, Harry Gwynette, George Gaston, Carl Ahrendt, John Sturland, M. J. Cody, and Thomas Ince gave creditable impersonations in lesser roles.

Mary Shaw, by her excellent art, very nearly lifted to dignity the wild role of Lady Sybil. Her suicide scene was played splendidly, and her performance throughout was one of much merit considering the horrors of the task and the fact that Miss Shaw's personality is not exactly fitted to the part. Grace Filkins made a hit as a demure young woman who won Satan's admiration by repulsing him; and Anna Robinson played an impossible American girl in a highly improbable way. Effie German, Ida Vernon, Ethel Barker, and Mayme Keltz were more than equal to minor roles.

The scenery and costumes were resplendent and varied, and there were some pleasing dances with electric lights. Violet Dene, a pretty, graceful girl, made her local debut in a rather revolting dance, obviously intended to be sensational.

Drama in four acts by Anthony Hope, Edward Rose
and H. V. Esmond. Produced Dec. 26.

Lord Wheatley	William Pavarsham
Deany	Joseph Wheelock, Jr.
Bennett Hamlyn	G. W. Howard
Watkins	Graham Henderson
Hogwardt	E. Y. Backus
Mouraki Pasha	J. H. Benrimo
Stefan Stefanopoulos	W. H. Crompton
Constantine	Guy Standing
Demetri	George Osbourne, Jr.
Valti	John Armstrong
Cortes	W. H. Workman
Vlacho	James Keating
Spiro	John R. Sumner
The High Priest	George C. Pearce
Capt. Sahr	Frank McConnery
The Lady Ephrosyne-Phroso	Leslie Millard
Ellena Kuridi	Eleanor Moretti
Beatrice Hipgrave	Blanche Burton
Panavicta	Lillian Thurston

The dramatization of Anthony Hope's Phroso was presented, for the first time, at the Empire Theatre last Monday. The play is so like the book that it seems probable that Mr. Hope had the former in mind while writing the latter. This is quite legitimate. It is an example of the same sort of thrift that the housewife displays when she manufactures a cake and a pudding from the same dough. But Mr. Hope uses the same dough for the foundation of each and every one of his literary diables. A little difference every time in the form and flavor, to be sure, and a different colored frosting; but when you bite into it you discover that the dough is the same. And the recipe is simple. It is this: 1 picturesque imaginary monarchy, 1 Princess of same, 1 brave Englishman, 1 villain, related to the Princess. That is the recipe followed in The Prisoner of Zenda, A Man of Mark, Rupert of Hentzau, and Phroso.

There is an abundance of action and color in *Phroso*, and the situations would be most exciting if one could only not know how the hero is going to surmount the difficulties that rise in his path. The surprises fail to surprise, because Anthony Hope's remarkable characters invariably do the same things in the remarkably similar circumstances with which their author surrounds them.

The brave Englishman in this case is Lord Wheatley, who has purchased the Island of Neopalia, and gone thither with a party of friends to establish himself in his new domain. Shortly before his arrival the islanders, enraged at Stefan Stefanopoulos, the old lord of Neopalia, for having sold the island, demand an explanation, and in the controversy Stefan is killed by his nephew, Constantine. Lord Wheatley arrives with his friends and his betrothed, Beatrice Hipgrave. He very soon learns the condition of affairs—that Constantine killed Stefan; that Constantine is to marry Phroso in spite of the fact that he is already married to Ellena Kurioti; that Constantine is altogether a very bad person indeed; and finally, after an assault upon the Great House by the Neopallians in which Phroso is wounded, he discovers that he has fallen in love with his beautiful enemy, the Lady Ephrosyne—Phroso.

The scene of the second act is the exterior of the Great House. Lord Wheatley is in possession and Phroso is his prisoner. He gives the island back to her and is about to leave when Constantine and his followers succeed in scaling the fortifications. In spite of the fact that Lord Wheatley discloses to the islanders the various villainies of Constantine, that ingenious gentleman manages to retain their confidence and stirs them to increased anger against the Englishman. At this critical point the Turkish Governor, Mouraki Pasha—another villain—arrives with his soldiers and takes charge of the affairs of Neopolia. He also is in love with Phroso, and although he prevents the islanders from doing bodily harm to Lord Wheatley it is evident that the latter has leaped out of the frying pan into the fire. With the exception of Denny, Watkins, and Hogvard, the English friends of the hero have departed safely on the yacht, and at the close of the second act the four Britons are prisoners in the Great House at the mercy of a horde of barbarians and a still more barbarous Turk.

The third scene is the terrace on the roof of the castle. The three comrades of Lord Wheatley escape—at the suggestion of Mouraki—by a secret passage. Mouraki promises

Constantin that his crimes shall be forgotten if he will kill Lord Wheatley. Phroso swears that she will marry Mouraki if he will let the Englishman escape. Mouraki quickly promises and as quickly breaks his word. Lord Wheatley and Phroso, believing that death is near, declare their love for each other and await the return of Mouraki. At this point Denny returns through the secret passage, unlocks the door from the inside, and Wheatley and Phroso escape at the moment that the soldiers burst in the door.

The scene of the fourth act is a cliff beside the Bay of Sanda, showing the end of the secret passage. Constantine is lying in wait for Lord Wheatley. Upon his coming the two enemies decide to fight it out "man to man." Ellena stops the duel by informing Constantine that Mouraki, not Lord Wheatley, is his worst enemy. Phroso enters from the passage and is about to escape from the island with the hero when Mouraki arrives and calls upon her to keep her promise. Constantine kills the Turk, and at this moment Bennett Hamlyn and his crew land from the yacht. Beatrice Hipgrave announces her engagement to Hamlyn, and Lord Wheatley being thus set free, publicly declares his love for Phroso.

The play was presented in a very attractive manner and the mounting was elaborate. William Faversham played the rather impossible character of Lord Wheatley in a thoroughly finished manner, and was in every way an ideal Anthony Hope man. Jessie Millward as Phroso was pleasing always, and in her stronger scenes displayed intense dramatic feeling. The Constantine of Guy Standing was an admirable piece of work. He looked the part and acted it splendidly. E. Y. Backus as Hogvardt and Graham Henderson as Watkins made the most of their opportunities, and Joseph Wheelock, Jr., as Denny was a delightfully fresh English boy. As Mouraki Pasha J. H. Benrimo was effective, though inclined at times to overdo the suave manner of the knavish Turk. The minor characters were generally well played.

Musical comedy in two acts by Edgar Smith and Louis L. Langer. Produced Dec. 20.

Josiah Dashington	R. E. Graham
Jack Dashington	Hugh Chidlers
William Beilly	Eugene Overman
Her Ekinson	John C. Shurin
Charles Borsley	Charles Wallace
Bob Upperton	Bert Carter
Dodge Taylor	Wilford Arling
Fuller Boozely	Frank Kelly
Dick Hammersley	Hurry Rigby
Mink	H. D. Blakemore
Diggs	
Olympia Longacre	Alice Johnson
Ann Jane Hawkins	Adella Barker
Sussie Jones	Mabel Bouton
Mrs. Josiah Dashington	Emily Francis
Daisy Dandier	Emma Levy
Mazie Spanker	Annie Black
Dottie Lightfoot	Florie Murray
Flossie Flitterfoot	Beatrice Darlington
Rosie Redpath	Daisy Dwyer
Mamie Mingen	Edith Burbank
Beatrice Darlington	Lois M. Harlow
Minnie Mingle	Jessie Jordan
Gertie Gerby	Kitty Nugent
Lottie Longhouse	Mabel Seymour
Bessie Brownhill	Hattie Clark
Harriet Henderson	Caroline Cook
Ollie Armstrong	Lottie Bryan
Edith Eddington	Norma Bell
Margery Dazzle	Della Fox

Della Fox and her company presented at the Herald Square Theatre, on Dec. 26, for the first time here, Edgar Smith and Louis De Lange's two-act musical comedy, *The Little Host*, with music by W. T. Francis and Thomas Chilterna.

The play relates the adventures of Jack Dashington, a gay young man, who loves and is loved by Margery Dazzle, an actress, who has assumed male attire in order to be with Jack, whose parents have planned that he shall marry Susie Jones, a rustic maiden. The festivities begin at Jack's apartments, to which he has hidden a select company of congenial as well as alcoholic spirits. At the height of the entertainment Jack's father arrives from Dedbury-on-the-Hudson, where he is regarded as a model of temperance and tranquillity. Jack hides, leaving Margery to act as host, and she soon convinces the old man that his son has moved away. Then she invites her guest to drink and, almost before he knows it, he is a leader in the general merriment, while Jack enjoys it all from the background. Inspired by mild intoxication, the father invites the entire party to visit his home at Dedbury the next day.

The scene changes to Dedbury, where the old gentleman is cherishing a headache and wondering where he had got it. It has been schemed that the New Yorkers, led by Margery, shall arrive in acceptance of the elder Dashington's invitation, and that Jack shall appear upon the scene in time to be shocked by his father's guests. The plan works beautifully. Dashington senior, remembering no invitation, accepts the merry visitors unwillingly, and they proceed to stir up things at Dedbury. Margery, still disguised as a man, makes violent love to Susie Jones and succeeds in bringing that young woman into the disfavor of the old man. Matters are brought to a climax by the unexpected arrival of Jack's mother, a temperance enthusiast, who becomes intoxicated, and everything ends happily in the capitulation of the old folk and the betrothal of Jack and Margery.

It is not a comedy of high order, nor of especial merit. The main idea is ancient, the stellar role is comparatively small, the music is generally uneventful, but in spite of all this the performance is lively and entertaining, solely because it is played in spirited style by clever people and is made presentable by an uncommon array of pretty girls in handsome dresses.

Miss Fox deserves credit for giving unlimited scope to her companion players and not insisting upon the suppression of all talent but her own, which course has repeatedly imperiled other similar entertainments. Of course, she looked winsome, played brightly, and wore man's clothes with dainty grace. Alice Johnson was beautiful and tuneful as a prima donna; Mabel Bouton was fetchingly ingenuous as the flirting rustic maid; Emily Francis gave a capital character sketch of the prim Mrs. Dashington; Adella Barker portrayed an elderly theatre person with no uncertain touch; and the chorus girls constituted an assemblage of bewildering beauty.

John C. Slavin, as a German opera composer, did the best work of his career. He was irresistibly droll in speech and pantomime and won roars of laughter. Eugene O'Rourke sketched to the life a genial well-fed bookmaker and smoked cigars with his customary easy grace. R. E. Graham made an excellent comic father; Hugh Chilvers was a good-looking, well-dressed Jack; H. D. Blakemore offered two admirable character sketches as

The comedy was mounted handsomely, the interior scene, by Frank Gates, and a country exterior, by Walter Burrige, coming in for rounds of applause.

Farce-comedy in three acts by Charles E. Blaney
produced Dec. 26.

Haza Bargain	Johnstone Bennett
Wood B. Smooth	George Richards
Uptown Downs	Engene Canfield
Super Stitious	Willis F. Svestnam
Finas Silk	Tony Williams
Corset Slave	Oscar L. Fagnier
Mr. Beyer	Charles Burke
Mr. Stiff	Charles La Vallay
Barkipper	Gus Stetson
Carrie Cash	Nellie O'Neill
Mrs. Wood B. Smooth	Helena Salinger
Florence Silk	Beatrice Reinhart
Miss Cashmore	Georgia Ruah
Merry Notes	Sadie Miner

Charles E. Blaney brought to the Star Theatre last week, for its first New York hearing, his newest farce-comedy, *A Female Drummer*, and it scored an immense hit before crowded houses.

There isn't an overweight of plot, but what there is concerns the affairs of the firm of Smooth, Silk and Company, who run a big department store, and into whose peaceful lives comes Haza Bargain, a female drummer, traveling for a corset manufacturer. Miss Bargain is a complacent, unqualified hustler, who, in her ardor to sell the firm a big bill of corsets, involves seriously the domestic happiness of the somewhat frolicsome Smooth and the more sedate Silk. In order to humor Smooth she entertains him with a night about town, after which he returns to business in a more or less shattered condition to find that his wife has accused him of infidelity and that she has sought his partner for protection. Mutual incriminations set in, and Miss Bargain blackmails the firm into buying an unlimited supply of corsets. Then she escapes to a Summer hotel on the Palisades, whither she is pursued by every one else, and where matters are arranged amicably to an accompaniment of song and dance and quart bottles.

It is quite the brightest, jolliest farce-comedy that has been seen here for a long time, and it was assisted materially by some excellent lively music by Frank David. The action and the merriment is continuous, there is life and color to spare, and the enjoyment of the audience was unbounded.

Johnstone Bennett was irresistibly clever in the title part, where her partiality for mannish clothes had every opportunity for appropriate manifestation, and ample chances were found for specialties to display her extraordinary versatility, the character sketches recently shown by her in vaudeville being introduced most happily and with prodigious success. Apart from its farcical element, Miss Bennett's impersonation of the nervy, unruffled female drummer was a splendid bit of artistic acting, and her wonderful clothes made a large hit on their own account. The irrepressible Willis P. Sweatnam got away with next honors as a superstitious "coon" attache of the department store, and anon as a head waiter. His ever delightful specialties brought their inevitable hilarious laughter, and he told some quaint new stories in his own quaint way that would make a monument smile or stop the crying of Niobe.

George Richards scored, too, by a capital picture of the luckless Smooth; Eugene Clevfield put in a typical sketch of a tough elevator boy; Nellie O'Neill made a merry and limber cash girl; Tony Williams was highly amusing as the righteous partner of Smooth; Oscar L. Figman drew a real life study of a dude floorwalker; Helena Salinger was pretty and more than capable as the worried Mrs. Smooth, and Charles A. Burke was very funny as a dyspeptic buyer for Smooth and Silk's business rivals.

Then there was Beatrice Reinhart, who sang well; and Caroline Boyer and the Nivens Sisters, who did likewise; and the Imperial Quartette, a negro association with excellent voices and no little acting skill. The other parts were all well cast, and the chorus girls were pleasant to see and hear.

The scenery showing the busy department store and the Summer hotel was admirable, and the stage management was thoroughly excellent. A Female Drummer should be good for a run in New York, where farce-comedies of much less merit have enjoyed long engagements.

Melodrama in four acts by Lincoln J. Carter.
Produced December 28

Produced December 26,	
Harry Marshall	J. Hooker Wright
Robert J. Hawell	Ralph Bell
Count Fernando Benjoe	A. Z. Chipman
General Fitzhugh Lee	Charles Mosley
General Weyler,	Grant Foreman
Jose Cabano,	
Patrick Mullens	Robert Irving
Wun Wing	Anson Varney
Captain Charles Sigbee	Harry L. Hartel
Captain Frank Stevens	Robert Irving
Kate Walters	May Stoddard
Rafina de Castro	Anna Thomas
Maria Romora	Evelyn Selbie

Mix nine parts of pure, unadulterated American patriotism with one part of encarnadined Spanish villainy; season with "gunpowder, treason and plot," and garnish with the Stars and Stripes, and you will have Remember the Maine, the latest melodramatic output of the prolific Lincoln J. Carter, which was last week's attraction at the People's Theatre.

What a noble, country-loving race we are, to be sure. Not one of Mr. Carter's American characters, from General Fitzhugh Lee to a comedy sailor, failed to devote a good portion of his remarks to references to "Uncle Sam," "the land of the free," "the Stars and Stripes," *et al*, which never failed to draw a round of applause. And as for the climaxes of the four acts—well, the curtain was raised three or four times on each of them.

The story has been so constructed as to bring in both the destruction of the *Maine* and the bombardment of Cavite by Admiral Dewey's fleet, with attendant scenic effects. Incidentally Mr. Carter has solved the mystery of the *Maine* disaster. It was Senorita Rufina Romora, a Spanish villainess, who pressed the button that set off the mine over which the vessel lay. General Weyler, who was prowling about Havana in disguise (so he said), planned the devilish scheme, but delegated its execution to his friend, Count Fernando Rujaero. The Count, however, was arrested on the deck of the steamer *City of Washington* for attempting to stab a young Cuban, Maria de Castro, of whom Rufina was jealous. It should be explained that the Count was in love with Rufina, but she didn't care much for him.

the object of her affection being Harry Marshall, an American sailor, the hero of the play, who was much enamored of Maria. Marshall happened along just in time to stop the Count from burying a knife in Maria's back, and while the Count and his assistant villain, Major Cabano, were being arrested Senorita Rufina skipped down the companionway, walked ashore and pushed the button. Then the *Maine* went up, and the curtain down.

In the excitement following the blowing up of the *Maine* Kujaro and Cabano escape, and the latter manages to abduct Maria, who was living at General Lee's residence, and hide her in an old wine cellar on the water front, where she is to await the pleasure of General Weyler, who thus is represented as not only a butcher, but somewhat of a Tarquin as well. All this we are told in the next scene, which takes place in Kujaro's house. General Lee and Captain Sigbee drop in to ask the Count's aid in ascertaining the cause of the disaster to the *Maine*. Harry Marshall also arrives on the scene and accuses the villain of having abducted Maria. There are also present General Lee's ward, Kate Walters, and Lieutenant Haswell, an English naval officer who loves her. Through a brace of low comedy characters Harry, Kate and Haswell learn the whereabouts of Maria's prison and go to her rescue. The next scene is in the old wine cellar, where Maria is guarded by a single soldier. She finds some wine and offers it to him, and he drinks himself into a stupor. Harry arrives and a moment later the villains are heard without, demanding admittance. Harry dons the drunken sentry's coat and hat and admits them. They are, of course, the Count, Cabano and Rufina. Their taunts and insults to Maria make Harry throw off his disguise and attempt to defend her. He is overpowered by the two men, who call in the guards to shoot him. The guards turn out to be Haswell and the comedy sailor, and, as their identity is revealed, a door leading to the water is knocked in by a boatload of American marines with leveled guns. How the villains got out of this scrape and why it didn't bring on war at once Mr. Carter doesn't tell us, but in the next act we find all—or nearly all—the characters in the Philippine Islands. Harry's ship has been detailed there and so has the English vessel on which Haswell is an officer. The Count and Cabano also have been sent to the other side of the earth, and Rufina is with them. Kate and Maria are on hand as ited Cross nurses, and the comedy characters are still in the ring. For some reason, however, Mr. Carter neglected to transport General Lee and Captain Sigbee along with the rest. Surely so great an annihilator of distance as he might have found an excuse for their presence. This act serves merely to let us know that Harry and Maria and Haswell and Kate are to be married, and to show us the bombardment of Cavite, with which is accomplished the death of the villain.

The play is no better nor no worse than the rest of the large crop of such works that the recent war brought forth. It cannot claim to be an example of logical construction, and the element of plausibility is conspicuous by its absence. It is put together with a good eye to theatrical effect, however, and with Mr. Carter's name to it, probably will be a money maker for a time.

A fairly good company was seen in the production. Evelyn Seime exhibited considerable ability as Rufina Komora, making as much as was possible out of the character. Anna Thomas as Maria was so sweet in both looks and manner that one applauded Harry's good judgment. May Stoddard was an American girl of the noisy, slangy, un-American type seen generally on the French and English stage. She succeeded in making the disagreeable part quite attractive, however.

J. Hooker Wright was earnest and manly as a conventional hero. A. Z. Chipman was fairly successful as Count Fernando. Charles Mestayer played General Lee in a dignified way that was pleasing, and Ralph Bell, Grant Foreman, and Robert Irving were acceptable in other roles.

The scenic equipment, while not so elaborate nor so realistic as in Mr. Carter's other plays, was quite effective.

American—Lurline.

For a holiday attraction the management of the Castle Square Opera company wisely chose Wallace's Lurline—an old-fashioned work, it is true, but one possessing all the elements that audiences crave at Christmas-tide. There are brilliant mechanical effects, and the cast of characters includes such spectacular personages as elves, sprites, gnomes and naiads. The music is for the most part simple and very pleasing. The tuneful ballads of the old English character were enthusiastically received by the audience, on Monday night, and the more melodious choruses were heartily applauded. Joseph F. Sheehan as Count Rudolph sang and acted his role splendidly. He is always a manly opera-hero, and even with the unstable heart which Edward Fitzball, the librettist of Lurline, supplied him he held the sympathy of his audience until the final curtain. Eloise Morgan, in the title part, won a great deal of applause and deserved it all. Her rendering of the familiar song, "Sweet Spirit, Hear My Prayer," was delightful. Lizzie Macnichol, who, by the way, is a very great favorite with the patrons of the American, was an admirable Ghiva. Her first song, "The Troubadour," was one of the most pleasing numbers in the performance. In the part of the Baron Truettels Frank Moulan was exceedingly funny and kept his humor within bounds. He deserves praise for his very artistic portrayal of a character that in less skillful hands would have been degraded to buffoonery.

William G. Stewart as Rhineberg, H. L. Weston as Wilhelm, E. N. Knight as Zelleck, and Marion Ivel as Liba were all that could be desired. The scenery was very elaborate and the costumes were handsome and picturesque.

Murry Hill—The Lights o' London.

The Donnelly Stock company appeared last week in G. R. Sims' favorite old drama, The Lights o' London. It was seventeen years ago that the play was first presented in this city, and since then times and people have changed and dramatic fashions have changed with them. But the heart interest of The Lights o' London is as strong and fresh as when it was written, and a new generation of playgoers at the Murry Hill laughed and wept over the same situations that moved their fathers at the old Union Square.

Hannah May Ingham was very sympathetic and earnest as Bess, and won her full share of the plaudits. Robert Drouet was rather out of his element in the character of Harold Armytage and had few opportunities to display

play his best art, but his performance was careful and finished and altogether satisfactory.

Worthy of special praise were William Redmond as Seth Preene, Walter Allen as Jarvis, Rose Beudet as Mrs. Jarvis, and Emmett C. King as Clifford Armytage. Dorothy Donnelly was at her best as Hetty Preene and Sando Milliken as Shakespeare Jarvis displayed her versatility and won new laurels by her graceful acting.

Metropolis—On the Wabash.

On the Wabash, by Joseph Arthur, was excellently presented at the Metropolis Theatre last week by Edward C. White's strong company of players.

Louise Wakelee made a winsome Esther; Edwin Mordan was a forceful Abe Early; Edwin Fowler's Ephraim had the right comedy touch, and there was able assistance by Theo T. Brook as Bob White. Cecilia Griffith gave an excellent performance as the vindictive "Sin," and W. H. Pendergast drew the hisses of the audience as the villain, Warman. Mary Talbot and pretty Eleanor Worthington alternated as Gummy Deems.

The minor parts were well cared for, and the quartette sang agreeably. Mr. Arthur's comic song, "The Village Choir," made a decided hit.

Third Avenue—Alone in London.

H. Brunelle and Company gave their clientele last week a special revival of Alone in London, which attracted good holiday business. An excellent company was employed in the production, Edward R. Mawson playing Redcliffe, Rachel Deane appearing as Nan, Kate Woods Fiske as Liz, W. P. Kitts as Spriggins, H. Percy Melden as Biddlecomb, Emerin Campbell as Tom, and Richard Lyle as Jenkinson—all giving capital performances.

An especially delightful impersonation was the Ruth Clifton of Helaine Hadley, whose sweet personality and sincere artistic work were most charming. Lesser roles were capably enacted by little Dorothy, Ashley Miller, H. P. Keene, John Weber, C. W. Merriman, P. K. Williams, B. King, and M. W. Charles.

The play was well mounted, and there were vaudeville interpolations by the Brunelles, Professor Strassburger, and the wargraph.

Columbus—A Hot Old Time.

The Rays in A Hot Old Time, which was presented for the first time in New York this season, kept the audience in convulsions of laughter at the Columbus Theatre last week. The farce, a conglomeration of confusing and absurdly amusing situations, fairly bristles with fun and was given with a rush by a clever company.

The Larry Mooney of Johnny Ray is a side-splitting impersonation, and the clever double by Frank Lalor made an instant hit. Emma Ray as the irate Mrs. Blazer was a host in herself, and Harry Dull made a splendid General Blazer.

Specialties were contributed by Dolph and Susie Levino, Harry Hayes, and Martin Healy, whose grotesque work brought down the house, and Dave Genaro and Ray Bailey, whose "coon" songs and cake-walk cannot be beaten.

At Other Playhouses.

Owing to the fact that Monday, Jan. 2, has been declared a legal holiday this issue of THE MIRROR has been sent to press earlier than usual, and the reviews of Monday's productions are deferred therefore until next week. The announcements for the week at the various theatres are as follows:

KNICKERBOCKER.—Nat C. Goodwin and Maxine Elliott present, for the first time here, Clyde Fitch's play, Nathan Hale, which has been most successful in other cities.

DALY'S.—Madame Sans Gene will be produced this (Tuesday) evening, with Ada Rehan in the title-role.

AMERICAN.—The Castle Square Opera company revive Martha for the week.

MURRAY HILL.—The Two Orphans will be presented by the stock company, with My Friend from India to follow. Isham's Octorons gave a Sunday evening concert at this theatre.

THIRD AVENUE.—J. K. Emmet heads the cast in a special revival of Fritz in a Madhouse.

CASINO.—A Dangerous Maid has begun its last week here. La Belle Helene, with Lillian Russell, is underlined.

FOURTEENTH STREET.—The Hanlons' Superba comes in appropriately to the holidays.

PEOPLE'S.—When London Sleeps returns to town for a week on the Bowery.

FIFTH AVENUE.—A Runaway Girl remains, pleasing large audiences.

MANHATTAN.—The Turtle continues to attract generous patronage.

METROPOLIS.—Cumberland '61 is the week's announcement.

BIJOU.—May Irwin, as her press agent puts it, "Continues to Kaptivate the Krowds in Kate Kip, Buyer."

STAR.—Down in Dixie is the week's attraction.

COLUMBUS.—Andrew Mack returns to town in An Irish Gentleman.

GARRICK.—Annie Russell nears the end of her engagement in Catherine.

GARDEN.—Viola Allen remains in The Christian.

MADIS : SQUARE.—On and Off remains as the bill.

LYCEUM.—Trelawny of the Wells is expected to run until April.

ACADEMY.—Sporting Life still plays to large audiences.

IRVING PLACE.—Manager Corried offers special holiday bills for the Germans.

GERMANIA.—The Tegnereer, a Swiss peasant troupe, began their first American engagement last week.

GRAND OPERA HOUSE.—The White Heather came again before a metropolitan audience last week Monday night, and the play will hold the boards at the Grand Opera House through this week.

AN IMPORTANT COPYRIGHT DECISION.

Judge Grosscup, of the United States District Court, in Chicago, Ill., has rendered an important decision in the case of Lee Beggs, who was tried in criminal proceedings on a charge of having pirated the play Lynwood. Judge Grosscup discharged Beggs on the technical point that the copyright law provided for the filing at Washington of two printed copies of each play within ten days after production, and that typewritten copies could not be considered as complying with this provision. The absolute letter of the law, he contended, must be upheld in criminal cases. The decision is one of the utmost importance to every American dramatist who has filed a typewritten manuscript with the Librarian of Congress and has fancied that such filing had accomplished a perfect copyright.

To a Mirror man ex-Judge A. J. Dittenhoefer said: "The decision is no surprise to me, for in my opinion, given long ago to the American Dramatists' Club, I expressed the belief that the law contemplated the filing of two printed copies. When the copyright law was passed there was no typewriting—the typewriting machine has been invented since the passage of the copyright law—therefore the framers could not have contemplated typewriting as an equivalent for printing. Yet a forcible argument may be made that typewriting is printing, so far as the filing is concerned, and, as I said in my opinion given to the Dramatists' Club, 'Whether typewriting is printing within the meaning of the law has not as yet been finally decided by the courts, and it is therefore safer to file printed copies in the Librarian's office.'

"There have been decisions in civil proceedings in which the filing of typewritten copies has been regarded as sufficient compliance with the law—but these were civil, not criminal, proceedings. Until the matter shall be finally decided by the Supreme Court of the United States, it is certainly safe to file only printed copies, unless the law is amended by Congress to expressly permit the filing of typewritten manuscripts in so far as dramatic works for the stage are concerned, and I believe that such an amendment, if urged, would be secured readily."

After obtaining ex-Judge Dittenhoefer's views a Mirror representative called on Bronson Howard at his residence. Mr. Howard on being informed in regard to ex-Judge Dittenhoefer's views said:

"So far as I am personally concerned in the matter, I have followed the advice of ex-Judge Dittenhoefer, and all my plays have been printed (and not typewritten), in order to live up to the letter of the copyright law. In regard to ex-Judge Dittenhoefer's views I don't presume to say that I agree with him, but I simply take it for granted that his opinion on copyright law is correct, as he is the highest legal authority in this country or England in that respect."

"There have been no judicial decisions so high as that of Judge Grosscup in Chicago, and I shall be glad to have it carried to the highest court in the land to be decided finally and absolutely. Should there be any united effort in that direction I will join it in any way, whether by professional influence, personal labor or financially."

"The next meeting of the American Dramatists' Club will take place on Jan. 7, when I have no doubt that the matter will be brought up for discussion, but it is not and never has been the province of the club to take direct action in any business matters in connection with the stage or the drama. The function of the American Dramatists' Club is to bring dramatists together, so that they can discuss all questions in which they are mutually interested, and in that lies the power for good of the club. Dramatists being thus brought together by the club can take what action they like, either personally or collectively, but not through the instrumentality of the club organization."

"Until a decision has been handed down by the highest court, or until the copyright law has been amended so that unquestionably valid copyrights may be secured by the filing of typewritten copies of plays, I should certainly advise dramatists to comply with the technical letter of the law and have their plays printed. If they print their plays they take no chances of not meeting the requirements of the copyright law. The cost of printing 100 copies of a play is from \$60 to \$70. If the printed play is actually published by being placed on sale, the copyright law has been complied with in every particular. For that reason all my plays have been placed on sale at French's play publishing establishment."

"Now supposing Judge Grosscup's decision should be sustained in the highest court—that would not give the Chicago Manuscript Company or anybody else a right to appropriate plays that have not met the full requirements of the copyright law. The owners of such plays would still hold a proprietary right under the common law. A miscarriage of copyright does not make a play public property. No technical blunder can rob me of a vested interest. That would be contrary to the Constitution. I don't believe that Congress or the United States Court can take away from me a proprietary right. The English Parliament is supreme, but Congress and the Supreme Court are subject to the Constitution. So long as a play has not been printed for sale or general circulation it is fully protected at common law, so far as proprietary right is concerned."

"The present copyright law, however, makes the unlawful performance of a play, when the representation is willful and for profit, a criminal misdemeanor. Furthermore, any injunction granted by any circuit court of the United States, restraining or enjoining an unlawful performance of a play, is operative throughout the entire country. I have elected to avail myself of the copyright law, but it doesn't follow that if I had not lived up to the technical requirements of the copyright law I should have abandoned my common law right. Unless Judge Grosscup's decision is carried up to the highest court at once, the dramatists will no doubt make a move to get a change in the copyright law, so as to allow us to send typewritten copies to the Library of Congress. The law could easily be changed to specify the validity of typewritten copies for copyright purposes."

"AUNT" LOUISA'S REMINISCENCES.

"Aunt Louisa" Eldridge says that she has been fifty years on the stage, and that she is going to write what she knows about it.

Send for my description of H. Barbach, 135 Nassau St. N. Y.

A QUESTION OF AUTHORS' RIGHTS.

A matter of very great interest alike to author and manager will come before the court on Jan. 3, when Mrs. A. M. Palmer appears to show cause why she should not be restrained from presenting Anita Vivanti Chartres' comedy, That Man, in the revised form which is now being rehearsed. On Thursday of last week Mrs. Chartres secured an order to this effect from Justice Daly, of the Supreme Court. The reason for this action on the part of the playwright is that Mrs. Palmer has caused certain scenes of her comedy to be rewritten and characters changed in a manner to which she will not consent. Her affidavit sets forth that "the said changes have destroyed the play, spoiled its consistency, impaired its dramatic unity, lowered its social atmosphere and vulgarized its dialogue."

The point to be decided is whether or not a manager has the right to make such changes in a play without the author's consent.

Together with Mrs. Chartres' complaint were filed affidavits by Bronson Howard, George H. Broadhurst, Benjamin B. Valentine, Robert W. Chambers, Howard P. Taylor, and John Chartres, upholding the complainant in her statements regarding the customary arrangements between authors and managers. Bronson Howard states that he has written plays during the past thirty years and that upon only two occasions have changes been made without his consent. Upon those occasions it was impossible for him to go to the scenes of the presentations and the alterations were made by well known and competent writers. He further states that in his opinion a play cannot be changed by any one beside its author without doing serious injury to the work. The five other affidavits are to much the same effect.

Mrs. Chartres, when seen by a Mirror representative, said: "I will not consent to the presentation of That Man in its present form, because it would seriously damage my reputation as an author. As originally written the comedy was of a high order and the characters were representative of a refined social strata. Mrs. Palmer and Edward Rose have lowered the tone to such a degree that I do not care to have my name connected with it. They have vulgarized the speeches, completely changed the second act and robbed one of my best characters of her telling scenes in order to make room for low class humor and still lower characters. I made arrangements with A. M. Palmer two years ago for the production of That Man, and at the time he said to me, 'We may make some changes in the play, but of course they will be submitted for your approval. No manager has ever been more careful of authors' rights than I.' There is a clause in the contract to this effect also. When Mrs. Palmer took the comedy in hand I made some changes at her request, but when the first reading took place I was not notified. Later I learned that changes had been made of which I knew nothing, and the play was put in rehearsal in its present mutilated form. On Thursday my counsel, John W. Brinsby, obtained the order from Judge Daly, and we will prevent the production of the comedy at the Herald Square Theatre on Jan. 16."

Mrs. A. M. Palmer was seen by the reporter and said: "We are doing all that is in our power to make the play a success. I have secured a splendid company. Regarding the trouble with Mrs. Chartres over the changes in her manuscript I have nothing to say for publication."

A SEMI-CENTENNIAL CELEBRATION.

The Actors' Order of Friendship is rapidly completing arrangements for the celebration of the fiftieth anniversary of its founding, Jan. 12, 1849, on which date many of the members of Edwin Forrest Lodge, No. 2, will journey to Philadelphia, there to fraternize with Shakespeare Lodge, No. 1, which on Jan. 12, 1849, was ushered into existence by a little band of enthusiasts, of which Joseph Jefferson is now the sole survivor.

Jan. 15 will be the red-letter day of the order's history, for on that occasion the Shakespeare Lodge will come to New York as the guests of Edwin Forrest Lodge, attending its meeting in the afternoon and being royally entertained at dinner at Delmonico's in the evening. Both lodges will have numerous guests, representatives of the stage, literature and art, the legal and medical profession, distinguished public officials, and others of organizations allied to or in sympathy with the dramatic profession.

Altogether the semi-centennial of the Actors' Order of Friendship is likely to be "a gathering of the clans" to be greatly enjoyed and long remembered.

NAT GOODWIN AS NATHAN HALE.

On Monday night the first New York presentation of Nathan Hale took place at the Knickerbocker Theatre. It will be reviewed in THE MIRROR next week. Although new here the play has been presented in other cities and has been highly praised by the press and public. It is said to be the best work that has come from the pen of Clyde Fitch. The title-role, which Mr. Goodwin assumes, is entirely unlike any that he has appeared in before, and it will be of the greatest interest to observe his work in the part. The character of Nathan Hale is calm, subdued, simple and undemonstrative. Those who have admired Mr. Goodwin the comedian will be called upon to pass judgment on Mr. Goodwin the serious actor. He has elevated and broadened his art year by year, and in Mr. Fitch's play has reached a point far beyond the expectations of his friends. Maxine Elliott has also scored a triumph in the role of Alice Adams, and the entire company has been praised by the critics in all the cities that have been visited.

DEATH OF MRS. REEVES.

Mrs. Jane C. Reeves, who belonged to a well-known theatrical family, and was known on the stage as Fannie Reeves, died on Saturday, Dec. 24, at the home of her daughter, Mrs. McDowell, 254 West Thirty-ninth street, New York city. Mrs. Reeves was born in Hull, England, and was in her seventy-eighth year at the time of her death. Her father was Christopher Webster, a successful English actor. She came to this country in 1847, and was a member of the original Wallack's Theatre stock company, under the management of the elder Wallack. Her husband, W. H. Reeves, was a brother of Sims Reeves, and was a prominent tenor with the Sequin opera company. He died about forty years ago. Mrs. Reeves, after retiring from the stage, gave music lessons for her support. Besides her daughter, Mrs. McDowell, who is a sister-in-law of Melbourne McDowell, Mrs. Reeves leaves two sons, Harry Reeves and Charles Reeves. The interment was at Woodlawn Cemetery.

THE VAUDEVILLE STAGE

HE CAN SING COMIC SONGS.



JOHNNIE CARROLL.

Above is a picture of Johnnie Carroll, the popular comedian, who has no superior as a singer of ditties which tell of good old-fashioned Irish fights and occurrences of that sort. He can sing a pathetic ballad equally well, and he has probably done as much as any other performer on the stage to bring into popularity the songs of the people.

For several seasons, week in and week out, he was a star at Zipp's Casino, on Elm Place, Brooklyn. The patrons of that genuine little music hall were very fond of Johnnie, and he used to spend all of his spare time learning new songs, so that his popularity would not wane. "Clancy's Trotter" was made popular largely through his efforts, and he introduced many other songs which have been sung and whistled the world over.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Lillian Burkhart heads the bill, presenting A Passing Fancy, assisted by Forest Flood. The others are Morton and Revelle in their sketch, Left at the Post; Maud Nugent, comedienne; Lew Bloom and Jane Cooper, in A Picture from Life; the three Rackett Brothers, musical comedians, in a new specialty; Charles B. Lawlor and Thomas C. Connors, character singers; Harry Steele, roller-skating comedian; Harry and Sadie Fields, comedy duo; Borani Brothers, disappearing demons; Mortimer and Darrell, comedy duo; Simmons and Gibbs, comedians; Corbin and Waldorff, banjoists; Little Mamie Grey, soubrette, assisted by Baby Grey and Mlle. Sablon's marionettes. Tony Pastor sings every evening.

Proctor's.

Henry E. Dixey is the star of the bill this week and presents a new monologue written for him by Charles Horwitz, called The Mystery of the Mortgage. The bill also includes Ray L. Royce, comedian and mimic; Thorne and Carleton, in a new sketch; Ceballos, wire performer; Stinson and Merton, comedy duo; Jerome and Alexis, comedy acrobats; the McCoy Sisters and Sam Marion, in a singing and dancing sketch; Flood Brothers, comedy acrobats; Kleist Brothers, musical comedians; the Three Onri Sisters, equilibrists; Hodgkins and Leith, in a rural sketch; Bennett and Rich, illustrated song specialty, and others.

Pleasure Palace.

The feature of the bill is the production of Augustus Thomas' adaptation of Dickens' "Holly Tree Inn." The bill also includes Hugh Stanton and Florence Modena, in a new comedietta; Mason and Forbes, knockabouts; Sells and Young, acrobatic comedy duo; Mazuz and Masetti, eccentrics; Mlle. Rialta, fire dancer; the Sa Vans, acrobats; Three Brothers Gloss, athletes and posers; Dudley Prescott, "the human brass band"; Mitchell and Prince, comedians; Alma Doerge, comedienne, and others.

Koster and Bial's.

Cissie Loftus makes her American reappearance in a new repertoire of imitations, including take-offs of May Irwin and Fay Templeton. The bill also includes the pantomime An Affair of Honor; the Hegelmans, in their aerial act; the Pantzer Brothers, head balancers; the Dartos, French dancers; Ida Heath, transformation dancer, and Mlle. Marzella's trained birds. The Metweefs, Russian dancers, and Virginia Aragon, wire walker, are in their last week.

Keith's Union Square.

Sig. Perugini and Rosabel Morrison make their vaudeville debut as a team in a comedietta called The Sorento Scarf. The others are Harry Lacy and Ida Van Sclen, in Bob Rackett's Pajamas; the Marco Twins, grotesques; Servais Le Roy, illusionist; Huline Brothers, musical comedians, who make their American debut; Samuel Seigel, mandolinist; T. Nelson Downs, coin manipulator; Joe O'Hare, boy soprano; Hal Merritt, mimic; Derenda and Breen, club jugglers; Lester and Jernon, Dutch comedians; John and Nellie Healey, comedy duo, and John E. Drew, dancer. The biography is retained.

Weber and Fields' Music Hall.

Hurly Burly, Cyranoise, and The Heaten, with Peter F. Dailey, Ross and Fen-ton, David Warfield, John T. Kelly, Fay Templeton, Joe Weber, and the "happy cho-

rus," is still the offering. The olio preceding the burlesques is furnished by Lafayette, the mimic, and others.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—A new burlesque, A Hot Time in Alaska, is shown with the first part, living pictures and an olio headed by Carrie Scott, Halliday and Ward, and Stirk and Anita.

MINER'S BOWERY.—Zero is the attraction for the week.

LONDON.—Miss New York, Jr., provides the week's entertainment.

MINER'S EIGHTH AVENUE.—Bryant and Watson's Australian Beauties have returned to town for the week.

OLYMPIC.—The Bon Ton Burlesquers are amusing the Harlemites.

DEWEY.—Williams and Walker's own company, headed by those clever exponents of real negro comedy, is the attraction this week. The company includes some of the most popular colored performers on the stage.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—This cozy little place was filled throughout the week with fun-lovers who enjoyed the brilliant entertainment thoroughly. Lou Fields' illness continued, but the gap made by his absence was filled by Joe Weber, David Warfield and Peter F. Dailey. Weber spoke Fields' lines in the first act and Dailey took his place as Cyranoise. Warfield retained his Yiddish dialect and spoke his own lines and those usually spoken by Weber. The changes proved very diverting to those who have seen the performance several times. On numerous occasions last week, when Dailey had finished singing "Kiss Me, Honey, Do," there were loud calls for "How I Love My Lou," and he was forced to sing a couple of verses of that ditty, which seems to be as popular as it was last season. The olio was furnished by the Valdares, bicyclists, and Douglas and Ford, dancers.

KEITH'S UNION SQUARE.—There is no high-class sketch in vaudeville that can compare with Why Walker Reformed, as performed by Milton and Dollie Nobles, as far as keeping an audience laughing is concerned. It appeals directly to people in all parts of the house, and is constructed with such fidelity to human nature with all of its petty weaknesses, that it invariably strikes a responsive chord. Husbands and wives in the audience nudge each other frequently during its presentation and then laugh till the tears come. Mr. Nobles' jag is realistic and amusing at the same time, and Mrs. Nobles' impersonation of the distressed and jealous wife is charming. Mr. Nobles has added several little touches here and there throughout the sketch, and the result is that it is even better than before. James Thornton was in excellent form and kept his hearers in great humor for nearly half an hour. He has a new song about Dewey, to the air of "When Johnny Comes Marching Home," which made a big hit. The Marco Twins, who were seen here a couple of years ago, made their American reappearance and repeated the big hit they made on their previous visit. One of them is about three feet high, and the other is over six feet, and the contrast in size, together with their eccentric comedy work, compelled laughter. Larry Dooley and James Tenbrooke presented an old-fashioned black-face specialty, which appeared to amuse the holiday pleasure seekers, who laughed at the gags, whether they were old or new. Nat M. Wills and Mlle. Loreto, who are prime favorites in New York, went as well as ever. Wills knows how to sing parodies, and he is as funny a tramp impersonator as we have ever seen. His fair partner is pleasing to look upon, and does a neat dance. Hassan Ben Ali's Tow-Zoon-In Arabs did some remarkable tumbling. The Zrenyis made a big hit in an acrobatic specialty, in which the male member of the team does some wonderfully effective work in the hand-balancing line. His arms are splendidly developed. Hugh Emmett introduced a ventriloquial act, and Hanley and Jarvis, Swan and O'Day, Emeralds, Mitchell and Prince, and Hill and Hill were also in the bill. The biography had some new views, including one of B. F. Keith.

TONY PASTOR'S.—A fine comedy bill attracted overflowing audiences throughout the week. The one and only Tony made his reappearance and scored an immense hit with his parodies and comic songs. Gus Williams, in his new monologue, which is as funny as anything he has done in several years, caught the fancy of the house from the start. His material is as usual quite up to date, and he always has a few local hits which never fail to score heavily. Charles R. Sweet, with the assistance of his trick piano, his cornet, his glib tongue and his eccentric make-up, shared honors with Williams, and repeated the success he made here a few weeks ago. The fun in An Uptown Flat, as played by the Willett and Thorne Farceurs, is just the sort that Pastor's audiences like, and they roared all the way through it. Maggie Willett's talking woman is as fine a bit of character acting as we have on the stage to-day. Harry Thorne, James Gaylor and Tiny Graff were the other members of this excellent comedy quartette. Gardner and Gilmore presented their sketch, A Lover's Quarrel, which as usual, made a big hit. Oliver F. Fiske and Nellie McDonough presented for the first time here a new sketch called Willie and the Baby. It is an excellent little farce, full of good lines and business, and is played briskly and effectively. Fiske and McDonough are newcomers in vaudeville, and they made a successful debut. Dixon, Bowers and Dixon, who know how to tumble as well as to portray the genuine "Rube" character, won a good many laughs in their sketch. Bessie Taylor, who possesses a sweet and sympathetic contralto voice, sang some pretty songs in a very pleasing way. Bryant and Saville played on various musical instruments and joked between tunes. George C. Davis gave some good imitations and told stories, many of which had been heard here before. Arnim and Wagner, the Holdsworth Combination, Charles Wieland, and the Savoy's were also in the bill.

KOSTER AND BIAL'S.—An affair of Honor was produced on Monday evening last week, but not as it was done at the private rehearsal mentioned in last week's MIRROR. The management decided that the "limit" in the undressing line would not do, and so the fair duellists wore pink fleshings when they prepared for the fray. The house was jammed with an expectant throng of sensation-seekers, who watched the preliminary vaudeville performance with much patience, and departed in a gloomy mood when they found that their hopes

had been dashed to earth by the prudent Mr. Aarons. On Wednesday evening, however, the women appeared naked to the waist, but such a storm of protest was raised that the fleshings were put on again during the remainder of the week. The hit of the bill was made by the Hegelmans, a trio of aerial artists new to New York. They work on parallel bars, suspended high over the stage, and do many tricks never seen here before. They work in an amazingly quick and neat manner, and do some wonderful swings and hand-catches. One of them electrified the audience by letting go of his partner's hands, turning his body twice, while in a perpendicular position, and catching his partner's hands again, without falling more than two feet in the direction of the net. The house had been warmed up through the entire act, but when this feat was accomplished the applause was louder and longer than any that has been heard here in months. The Hegelmans will probably be a fixture here for the winter. The Allison Troupe of seven skillful acrobats presented their diverting act, in which the honors are won by a boy of slight build, who is tossed about like a rubber ball by his more robust companions. The Pantzer Brothers made a big hit in their head-balancing act, which has been seen here dozens of times, but retains its popularity remarkably well. Ida Heath did her dance of all nations and won applause and encores for her cleverness. Virginia Aragon continued to win applause with her remarkable exhibition on the high wire. Mlle. Marzella put her collection of birds through their paces with great skill, and the feathered performers were liberally applauded. Monroe and Mack did the only talking act on the bill, and put the house in fine humor, although their act has not been changed. The Dartos, The Metweefs and Willy Ozeola were also in the bill.

PROCTOR'S.—John C. Rice and Sally Cohen received a warm welcome on their reappearance last week, after a long absence in the West. They were the headliners, and presented Herbert Hall Winslow's sketch, Our Honeymoon, which is one of the very best farces so far presented in vaudeville. The lines, business and complications are funny, and the acting is brisk and breezy, so it goes without saying that the audience had a good time while these clever players were on the stage. Reno and Richards made a laughing hit with their comedy acrobatics. Their encore, in which they introduce a number of supers, is very amusing. Lafayette's imitations were pleasing, and his work with his little bow and arrow was applauded. His Souma imitation made its accustomed hit. John D. Gilbert, one of the most original comedians on the stage, delivered his monologue as effectively as ever and won many laughs. Jane Whitbeck, the sprightly and clever soubrette, sang "Pas La Ma" in her inimitable way, and several other songs to much applause. Fritz Young and Emilie Sells, who have not been seen here in some years, made a good impression in their acrobatic comedy act, which has been considerably improved. One of the star features of the bill was the act of Manning and Weston. Manning is a clever Irish comedian, and young Master Weston's voice possesses that peculiar quality which wins the sympathy of the audience from the start. Their success was enormous. The Angela Sisters, who are now a duo, won encores for their pleasing efforts in the vocal line. McWatters and Tyson won favor in their sketch and were assisted by the Hill children, two clever little tots. A. D. Robbins aroused the enthusiasm of the wheeling contingent with his smart tricks. Walbert introduced a genuine circus act with a horse. The Randalls, Gallagher and Barrett, The Goodmans, The Glissandos, and Barrett Taft were also in the bill.

PLEASURE PALACE.—The very best bill of the season for the best theatrical week in the year made an irresistible combination which caused lovers of good vaudeville to pack this immense house at every performance. If the patrons didn't feel that they got their money's worth twice over they must have been hard to please. Heading the big list came Helene Mora, the greatest of female baritones, in her fine repertoire of ballads and stirring patriotic songs with tableaux. She sang "The Moth and the Flame" with fine effect, her "Columbia" song and "The Star Spangled Banner," and the house shook with applause after each selection. About ninety minutes of solid, clean fun was furnished by McIntyre and Heath, Canfield and Carleton, and Hayes and Lytton. Canfield and Carleton deserve special praise, as they have improved their sketch so much that it now ranks with anything on the stage as a laugh producer. Canfield is an intelligent comedian, and evidence of this fact is shown all through the act. McIntyre and Heath scored heavily in their Georgia Minstrels sketch, and Hayes and Lytton made the audience laugh till they cried with a Wise Guy, by George M. Cohan. Montgomery and Stone's dancing made a big hit, as usual, and their jokes and comedy business won a good many laughs. Lizzie B. Raymond was one of the best liked numbers on the bill. Her monologue went especially well and her songs were encores until she was weary of singing. William H. Windom and his Blackstone Quartette sang some new songs as well as some old ones, and were rewarded with much applause. McBride and Goodrich won favor with their dancing, and introduced a new joke in the repartee portion of their act. They had a good place in the bill and seemed to enjoy themselves thoroughly. The odd acrobatic act of Jerome and Alexis, as well as the efforts of Master Byrne, Hogan and Glenroy, Ostrado, and the George Brothers found favor. Fred Watson played his own arrangement of the finale to the overture of William Tell excellently and was awarded an encore.

The Burlesque Houses.

SAM T. JACK'S.—The little cyclone of excitement that arose concerning certain elements of the burlesque, The Badger Trial, was stifled last week by the introduction of a sort of Christmas pantomime that drew good business. The Oriental first part remained and so did the living pictures, while the olio showed Carrie Scott, the Marinellas, Charles B. Lawler, Zeltner and Christie, Winnie Richards, and Halliday and Ward.

MINER'S BOWERY.—Isam's Octoroon moved down town last week, giving the bill seen the week before at the Eighth Avenue.

DEWEY.—Clark Brothers' Royal Burlesquers put in a profitable week here and pleased the patrons with a smart burlesque and vaudeville performance. Howard and Emerson made a hit in their illustrated song specialty, in which moving pictures are employed. Tenley and Simmonds won a number of laughs in their Irish specialty. The Mignani Troupe were applauded for their musical act, which, while

not exactly novel, is very pleasing. The Sisters Bernard are a very exuberant pair of damsels, with plenty of power in their voices. Dot Davenport and Bixley and Weston were also in the list. The closing burlesque by Howard and Emerson is called An Alderman's Election. It is good of its kind and sent the crowds home in excellent humor.

LONDON.—Abe Leavitt's Rents-Santley company played a big return engagement, scoring their sixth week in Greater New York this season. Some beneficial changes have been made in the bill and the performance goes splendidly.

MINER'S EIGHTH AVENUE.—Irwin Brothers' Burlesquers moved to the West Side in the bill they presented the week before at the Bowery.

HARLEM MUSIC HALL.—The Bowery Burlesquers did big business on their return engagement here. Their performance was reviewed fully in THE MIRROR earlier in the season.

SHE CAUGHT THE TRAIN.

Lillian Burkhart had a lot of experience during the blizzard of a few weeks ago. She was booked at the Casto Theatre in Fall River, and on account of the snow drifts, was two days late in reaching her destination. On Saturday she found there was no train leaving Fall River on Sunday, and that the last train on Saturday evening left at 10.50. She prevailed upon Manager Haynes to allow her to go on a little earlier than her usual time, and when her work was finished she had just twenty minutes in which to dress, pack her trunk and get to the station. There were no carriages to be had, so she made an arrangement with the expressman to carry her and her baggage and her leading man to the depot. Just as the trunks were being loaded into the wagon the axle broke and the comedienne became almost frantic. A dirt cart was standing near by, and she immediately engaged it to take the place of the express wagon. The outfit was transferred, and with Miss Burkhart on the seat of honor next to the driver, the race against time was begun. That poor Fall River cart horse will remember that trip till his dying day. The streets were filled with snow, which had become packed, and naturally were in the air, and as there were no springs the bumping was terrific. To add to the trouble, Charles Duncan, the comic singer, who is blessed with much *embossment*, insisted upon riding in the cart, so that the troubles of the horse were increased tenfold. The strange sight attracted the attention of all the small boys in the neighborhood, and they accompanied the travelers all the way, shouting and yelling at Duncan, who made the hit of his life every time he went up in the air and landed on the trunk with a "d. s. thud." With every bone in her body aching, Miss Burkhart got on board the train, which pulled out on schedule time. When she looked for her watch to see what kind of a record she had made, she found it missing. When she reached New York she telegraphed Manager Haynes, who instituted a search for the watch, but without success. Twenty-four hours later the timepiece was found by a boy in the street in front of the theatre, and in spite of the fact that hundreds of wagons had passed, it was uninjured and was still going.

WHO KNOWS FITZPATRICK?

A recent issue of the South Omaha Daily Tribune contained an advertisement of Fitzpatrick's Theatre. A special note at the bottom of the advertisement reads as follows:

"Don't fail to visit the greatest show on earth. Mr. Fitzpatrick is better known in the East, where he has managed such houses as the Auditorium, Chicago; the Lyceum, Cincinnati; the Metropolitan, New York City, and Augustin Daly's London Theatre. He has also traveled abroad in the interests of Tony Pastor, and has been the most successful organizer of grand opera that the world has ever produced. His most recent successful achievement is that undertaking to which this advertisement refers, and you will miss the opportunity of a lifetime if you do not take advantage of the chance offered."

It seems too bad that a man of Mr. Fitzpatrick's talent and experience should have to content himself with conducting a little variety theatre in such an out of the way place as South Omaha.

BIG HOLIDAY BUSINESS.

The business done at the continuous houses on Monday, Dec. 26, was phenomenal. All the theatres opened early in the morning, and they were soon filled by eager holiday crowds anxious to get their money's worth. There was a good deal of grumbling by the late comers in the afternoon and evening, as standing room was at a premium, and even then it was only by neck stretching of the most expert description that an occasional view of the stage could be obtained. New records were established at the Proctor houses. Nearly 15,000 tickets were sold during the day at both theatres, and the attaches had their hands full in trying to take care of the crowd. Keith's was packed as it never was before, and Tony Pastor's was filled to suffocation during the entire day. The business kept up splendidly throughout the week, and the managers wore broad smiles.

OVER-EXUBERANT STUDENTS.

New York was full of college students last week. They were enjoying their holiday vacation and spent their evenings and their money in the music halls. They were a bonanza to the managers and a nuisance to those who had the misfortune to be seated near them. It would not be a bad idea for some wealthy music hall proprietor to endow a chair of good manners in some institution of learning, so that the callow youths may be taught how to enjoy a night out without bringing discredit upon their alma mater. Some young men from a prominent college in New England became so obstreperous one evening last week at Koster and Bial's that they had to be arrested.

SABEL AND SHAFTER.

During the recent engagement of Josephine Sabel at Koster and Bial's an incident worthy of more than passing notice occurred. General Shafter occupied a box, and when Miss Sabel heard he was in the house she sent out the music of "A Hot Time in the Old Town To-night" to the leader and sang it without a rehearsal, right at the big General, who seemed delighted. The house recognized him

VAUDEVILLE.

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VAUDEVILLE.

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THE GREAT LAFAYETTE

MARVELOUS TRAVESTER

At Weber and Fields' Music Hall.

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BERT COOTE
—AND—
JULIA KINGSLEY

PRESENTING

Supper for Two, Little Toddlekins,
The Dead Shot, The Other
Miss Manning, Etc.

WEEK OF JAN. 2, OPEN. Jan. 9, Keith Circuit
(4 weeks). Feb. 6, Moore Circuit (2 weeks).

Will Make a Special Spring Starring
Tour with **THE NEW BOY**,
Beginning Feb. 27.



THE NEW BOY.

A New Vaudeville Theatre in Richmond, Va.

THE BIJOU

Formerly Ford's Opera House.

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Exclusive Booking Agents,

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JOE WELCH

HEBREW CHARACTER. UNIQUE AND ORIGINAL.

when Miss Sabel directed attention to him and gave both him and the comedienne an ovation. "He threw several kisses to me," said Miss Sabel in speaking of the incident, "but I didn't mind being 'Hobsonized' at long range."

VAUDEVILLE ON TRAINS.

Some enterprising manager has conceived the idea of whiling away the tedium of travel by providing vaudeville entertainments on trains running between the large cities, and it is said that special cars are now being prepared to carry out the scheme. About the same prices will be charged as at the regular theatres, and it is expected that the plan will prove profitable. This offers a new opening for vaudeville talent, and performers will no longer feel shy about accepting engagements on the Orpheum circuit on account of the loss of time in going to and from California. They can book their passage on the vaudeville train and make as much as they would if they were working in a regular theatre, while at the same time they are being whirled to their destination. Versatile performers, or those who have a large repertoire, will be most in demand, as it would never do to spring the same acts on the same audience day after day on a five days' run. By the time the Rocky Mountains were reached the vaudevillians would find themselves playing to empty seats unless they made daily changes of bill. Soubrettes and monologuists will be in great demand for these car-theatres, as the stages will be so small that elaborate sketches and spectacular acts could not be used.

A SUCCESSFUL SEASON CLOSED.

Harry Earl, manager of the Masonic Temple Theatre, in Chicago, announces that on Jan. 7 the Winter season will come to a close. So far business has been exceptionally good and the performances have been, without exception, up to the standard. The place was opened Oct. 15 as a Winter roof-theatre, and the experiment was made of offering Chicago a Winter roof pleasure resort. The management of the Masonic Temple Theatre are satisfied with the result, and hereafter the Temple Theatre will be open Summer and Winter, beginning April 30. From stage to auditorium the place is to be completely renovated, and when the doors are again thrown open it will be one of the handsomest resorts of the kind in the country. The success of the Winter season is due to the untiring efforts of Harry Earl, whose unfailing courtesy to performers has made him one of the most popular men in the profession.

JAKE ROSENTHAL IS A HUSTLER.

Jake Rosenthal, the manager of the Creighton-Orpheum, in Omaha, is not allowing any

Nebraska grass to grow under his feet, and is constantly springing surprises on the unsophisticated Omahans in order to attract attention to the excellent vaudeville bills he is putting on. On Christmas eve he had a parade of Leonidas' dogs and cats, and when the crowd was large enough to block traffic in the streets near one of the tallest buildings in the city, Leonidas' parachute-jumping cat made the leap from the roof of the building to the ground. The consequence was that the matinee was crowded. On Christmas night, if the voracious press agent of the house is to be believed, over 3,000 people were turned away.

INTERESTING FIGURES.

A recent issue of the Rochester Herald contains an article about the Christmas MIRROR of which the following is an extract: "In the course of a comprehensive review of 'Twenty Years of Vaudeville,' the souvenir twentieth anniversary issue of THE DRAMATIC MIRROR gives some interesting salary statistics of that department of stage entertainment in recent years. It is shown that the greatest event in the history of vaudeville in America was the appearance of Yvette Guilbert at Hammerstein's Olympia, Dec. 16, 1895, under a contract for four weeks at \$3,000 a week. Despite the enormous salary the venture was a profitable one, the receipts for the month aggregating over \$60,000. In the Spring of 1896 Mr. Hammerstein presented Fregoli, the European lightning change artist, whose salary was \$2,000 a week. Receipts during his engagement, however, amounted to between \$10,000 and \$12,000 a week. Then came Dan Leno, the English comedian, at \$1,500 a week; and Mr. Hammerstein lost money. In October, 1897, La Poupee was produced at the Olympia; it ran for just eleven days, during which time Mr. Hammerstein lost \$35,000. His losses from all sources from March, 1897, to the last night of La Poupee were estimated at \$290,000. Then came the receiver and the property was sold at auction in June of this year, bringing \$950,000. The building and land had cost Mr. Hammerstein over \$2,000,000."

NEWS FROM SOUTH AFRICA.

Emilie Edwards, of Howe and Edwards, writes THE MIRROR from Johannesburg, South Africa, that she and her partner have scored a hit in that far-off land. They were offered a four weeks' engagement at Bulawayo at the conclusion of their Johannesburg date, but they were unable to accept it as they have splendid bookings in England, Ireland and Scotland, which they are anxious to fill. They expected to sail for England on Christmas day, and will open soon after their arrival at the Alhambra, Brighton, with the Middlesex, London, to follow. Miss Edwards inclosed a clip-

CHAS. M. SEAY

Assisting MISS BEATRICE MORELAND.

As **HARRY BROWN** in **A GAME OF GOLF**,

SEVERS HIS CONNECTION WITH MISS MORELAND ON JAN. 8, 1899.

Mr. Seay received the highest commendations from the press and public for his work over the Orpheum Circuit. Is now playing the Castle Circuit, Chicago. **HE EXPECTS TO BE SEEN IN NEW YORK IN THE EARLY SPRING IN A NEW SKETCH WITH A PROMINENT ACTRESS.**

REVERE HOUSE, CHICAGO, ILL., until Jan. 15.

LIZZIE B. RAYMOND

Have a few weeks open in January. Can be engaged for Combinations.

SINGING COMEDienne.

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WILLARD SIMMS

THE SINGING MIMIC.

—IN A MOST UNIQUE SPECIALTY.—

Simms made a big hit. He is a most amusing comedian, with methods that are fresh and original.—N. Y. World. Willard Simms is one of the drawing cards at the Columbia this week. Simms promises to be even more successful in vaudeville than he was on the operatic stage.—St. Louis Republic.

WINNING NEW LAURELS CONSTANTLY.

JOS. F. VION, 42 West 30th Street, New York City.

MAUDE COURTNEY

WHO SINGS THE OLD SONGS.

Twenty-sixth consecutive week and continued success in Vaudeville. Shea's, Buffalo, Dec. 26-31; Bijou, Toronto, Jan. 1-7. Booked until March by ROBERT GRAU.

MATTIE KEENE

SINGING COMEDienne.

Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at both performances.—Wheeling, W. Va., Register, Dec. 27, 1898.

Address MIRROR.

LILLIAN GREEN and WILLIAM FRIEND

Miss Lillian Green and William Friend, in their one-act farce, Mrs. Bruno's Burglar, gave an entertainment which is by far the cleverest presented at this house this season, and should be classed among the leading farces of the vaudeville stage.—Brooklyn Citizen.

Address Agents, or 307 W. 43d St., N. Y.

HAR-RI-GAN

The Original Tramp Juggler.

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In her original songs,

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DAVID SABEL, Sturtevant Hotel, New York City

All Chicago is talking of the strong headliners,

GEORGE FELIX and LYDIA BARRY

The main feature, week Dec. 19, Chicago Opera House.

THE SISTERS HAWTHORNE

LILLIAN and LOLA,

In their latest London success, **THE LILY OF LAGUNA.**

All communications to Koster and Bial's.

ISABEL FIELD

SINGING SOUBRETTE.

Address MIRROR.

ping from the Johannesburg Standard, which reads as follows: "Hume and Edwards' comedy sketch is superior in humor and brightness to any work of the same nature ever presented in South Africa."

B. F. KEITH BIOGRAPHED.

A moving picture of B. F. Keith, the Continuous Magnet, was shown on the biograph last week at the Union Square Theatre. The picture shows him coming out on the stage and bowing to the audience, and is an excellent, lifelike portrait of the man who has done so much to make vaudeville popular with the better class of theatregoers. The audience last week applauded the picture vigorously, as though they wanted to show how much they appreciated Mr. Keith's efforts in furnishing them good, clean amusement at popular prices.

A FRAUDULENT FLEURETTE.

In the New Haven correspondence in last week's MIRROR it was stated that the performance of one Mlle. Fleurette was stopped by the police. This news has greatly distressed Fleurette, the dancer, who is a sister of Carrie De Mar, and whose specialty is refined in the extreme. It is evident that some one else is using her name, as she has not been in New Haven this season.

VAUDEVILLE JOTTINGS.

Solaret arrived in New York last week. She is resting at Lakewood, N. J., preparatory to filling several Eastern engagements. Her Western trip was very beneficial to her, and she is looking prettier than ever.

Next week's MIRROR will contain the announcement of the marriage of one of the best known and most popular men in the profession to a charming little woman. He has been keeping very quiet about it, and no one knows of his intention except a few intimate friends.

The many friends of Pollie Holmes will be pained to hear of the death of her mother, which occurred at her home in Providence, R. I., on Dec. 19. The old lady was a native of Ireland, and it was from her that Pollie learned to sing her Irish songs so well. She was a generous, lovable woman, and had made many friends among her daughter's theatrical associates.

Gaylor and Willett are in their twenty-fourth week with the Griffett and Thorne farceurs. They were at Tony Pastor's last week and are now at Shea's, Buffalo.

Gertrude Mansfield has returned to her home in this city, and is hard at work studying vocal music and dancing.

Annie St. Tel. "The Bounding Antelope," who has been ill with grip, has fully recovered. She is negotiating for an appearance in a big production.

Mason Mitchell, the actor-bough rider, was housed at Richmond, Va., on Tuesday evening last, during his lecture on the Battle of San Juan, because he praised the valor of the colored troops who took part in the fight.

Charles M. Seay, who has been for the past two seasons with Beatrice Moreland in A Game of Golf, severs his connection with her on Jan. 8. Mr. Seay receives' unstinted praise for his work over the Orpheum circuit, and is now playing the Castle circuit.

Pat Conroy and Tom McCoy played the Metropolitan Opera House, St. Paul, Minn., week of Dec. 13, and their specialty was a big hit.

James Thatcher and Calvin Melvin, late of An Enemy to the King, have joined forces as a vaudeville team and will open in Chicago, Jan. 15, in May and Ida Ward's sketch, written expressly for them, called The Kid and the Quack.

A giant nineteen years of age and eight feet tall has recently been introduced as a feature in the ballet at the Folies Bergeres, in Paris. His feet are thirty-two inches long and are barely large enough to support his weight. He has to take his own bed along with him whenever he travels, and it is such a massive affair that it takes eight men to lift it.

Haines and Pettigall have left Russell Brothers' Mads to Order company, and will probably return to vaudeville.

Debut and McDonough made their vaudeville first last week at Tony Pastor's, in a bright sketch called Willie's Baby.

Mudge and Morton have scored a hit in their new act at some of the best vaudeville theatres in the country, including Weber and Fields' Music Hall, where they appeared at a Sunday concert.

Several members of Weber and Fields' company attended the Wednesday matinee last week at the Empire, to study the characters who, in their burlesque in a travesty on Phroso which is now in preparation.

Harry Pleon has filed a petition in bankruptcy in England. His liabilities amount to £672 and his assets are nothing. In his petition he states that he was financially all right until 1891, when he "began to become eminent," when, being obliged to keep up a much better position than before, he was compelled to borrow money at heavy interest.

Sig. Perugini and Rosabel Morrison are making their vaudeville debuts as a team this week at Keith's in a sketch called A Sorrento Scarf.

Joseph Hart's Vaudeville company, which is under the direction of Weber and Fields, broke all records on Monday, Dec. 26, at Kerna's Auditorium in Baltimore, by playing to larger receipts than had ever been taken at the house. The company deserved this success, as it is a great one and has at its head one of the cleverest comedians and best hustlers in the profession.

Lee Richardson, the trick bicyclist, will go to London in the Spring. He is due to open at the Alhambra on June 4.

Holiday postal cards are all the rage in Europe. A very pretty one arrived last week, containing two pictures of Saharet, who is now in Berlin.

Charlie Case is continuing to meet with success in his new and decidedly diverting monologue.

Rosabel, the clever equilibrist, is playing Shea's New England circuit.

Mr. and Mrs. Edwin Milton Royle will begin a return engagement over the Keith circuit on Jan. 16 at the Union Square, presenting Mr. Royle's new farce, The Highball Family.

Carroll Fleming has discovered a new star comedienne whom he is to take to London in the Spring. He will return with her next season and star her in America with a musical comedy.

Madame Teresa Romello, the sand artist, and Max Bombello, with his trick dog, sail on the Dominion Line steamship Canada on Jan. 18 for Europe.

Gus Hill is preparing to send out a New England home drama next season with Frank English in the leading part.

At Hurler and Seamon's Harlem Music Hall Dec. 25, after the performance, Managers Ben Hurler and Sam Tuck were recipients of a beautifully jeweled thirty-second degree Masonic charm and an exquisite pair of diamond sleeve links, respectively. Lawyer Friend, Lizzie Derius Daly (Mrs. Tuck), and others were present.

Beulah Van Dorn and Frank C. Young, formerly connected with Charles E. Blaney's big production of A Boy Wanted, will produce their

new comedy sketch in vaudeville next Summer at the principal parks of the Inter-State vaudeville circuit.

Maggie Weston has closed a sixteen weeks' engagement with Mr. and Mrs. R. J. Dugan in The Man Upstairs, in which she played Mary Nolan, the Irish comedy part, with much success.

Pearl Hight informs The MIRROR that she has not joined A Night at the Circus. She is playing dates this season and appeared last week at the Alhambra, Milwaukee.

Enrique Ruls, an accomplished violinist and a pupil of Sarasate, conducted the Violinist Band at Koster and Bial's one evening last week. He was accorded an ovation.

Company E, of the Seventh Regiment, enjoyed its annual theatre party and Christmas tree on Thursday evening last at Koster and Bial's. The Christmas presents were distributed by a real, live Santa Claus during a supper in the cafe after the performance.

The McCoy Sisters and Minnie McEvoy will dissolve partnership with Sam Marion after their engagement at Proctor's this week. They will return at once to farce-comedy.

Manager Williams writes The MIRROR that the Tammany Tigers, Gus Hill's new extravaganza and burlesque co., is still meeting with marked success. "There have been no changes in the cast," says Mr. Williams, "since the opening and only one rehearsal called, which speaks well for the members of the co. and their strict attention to business. Harry Egerton is still in advance and billing the co. like a circus. We will soon be on our return dates, and we expect as good business as on our first appearance, for the show left a good impression everywhere. I put on my new ventriloquist act Down on the Farm, at Providence last week and it proved a big hit; in fact, it was successful far beyond my expectations. Many presents were given and received on Christmas day by all the members of the co. I myself fared exceptionally well, as I received several beautiful gifts."

Wilson and Leicester open on the Orpheum circuit Jan. 1 in Kansas City, with Omaha, "Frisco, and Los Angeles to follow. They will play the Castle-Hopkins circuit beginning Feb. 29.

Kelly and Roe are making a big hit in their sailor act. They have just finished an eight weeks' engagement over the New York circuit.

Mr. and Mrs. William Robyns have purchased the exclusive rights to the one-act comedy, Straight-Tip Jim, written by Joseph D. Clifton. It was accepted at the first reading. Both Mr. and Mrs. Robyns not only praised the work, but said it was beyond their expectations. The piece has been copyrighted by Mr. Clifton.

Managers Hill and Van gave their co. a dinner at Stanwix Hall in Albany, after the performance Dec. 27, which was a delightful affair. No expense was spared to make it an event that will long be remembered by those present. Impromptu toasts were interspersed with songs and jokes. Those present were Thomas W. Miner, Billy Van, Veve Nobriga, Emma Treasider, Flo Jansen, Florence Brooks, Myrtle Watson, Mabel Rivers, Phyllis Price, Dora Denton, Calice Reto, Edith Wayne, Katherine Dameling, Vera Belle, Jennie Russell, Frank Evans, W. A. Vidocq, Charles Saxon, Frank Fisher, Tom Burnett, Richard McCauley, Bill Morrison, Alexander Harstad, and Ed Gavin.

Tom Hebron was presented on Dec. 23 with a beautiful mustache and saucer by the performers playing at the Wonderland, Wilmington, Del., and brother Knights of Pythias, The Del. and brother Knights of Pythias, Charles Diamond, William Harbeck, Jack Hayman, and Gerald Mice, and Mr. and Mrs. Jenkins, Mrs. Diamond, Miss Raymond, Miss Harbeck, Mrs. Glee, Foley and Crowley, and Joe Hayman. The presentation addresses were delivered by Hon. W. L. Dockstadter and L. Thompson, of Butler, Pa.

Hodgkins and Leith play Proctor's Twenty-third Street Theatre this week, with the Moore and Kohl-Castle circuit to follow. They have in preparation and will shortly produce a new dramatic sketch by Augustin Nevill.

A most agreeable surprise to the audience witnessing the jubilee and cake walk at Madison Square Garden on Dec. 19 was furnished by Clarence Bramlette and Lizzie Slaughter, the pickaninnies who are to assist Anna Suits when she presents The Dream of the Cake Walk. The children arrived from St. Louis but two hours before their appearance at the Garden, and, although completely worn out after their journey, managed to secure a medal for fancy walking.

Lou Fields, who was seriously injured by a fall on the stage of the Broadway Music Hall about ten days ago, returned to the cast of Hurly Burly on Saturday evening last.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The vaudeville houses had a splendid Christmas business and the New Year's week will also be profitable.

Hopkins: The first week of the new year finds the excellent and well organized stock co. engaged in a revival of Humanity. Mary Norman, the famous caricaturist, is the principal feature of the vaudeville programme. Her metropolitan imitations include some new and mirth-provoking bits of mimicry. Ole Hayden, the phenomenal contrabassoon, introduces some new songs. Le Roy and Morris, the Jacksons, and others, with the big graph, complete the entertainment.

Chicago Opera House: Another strong bill has been arranged by everybody's favorite, which includes Ezra Kendall, Evelyn's favorite; Beatrice Moreland and co. in A Game of Golf, Mlle. Bartho, Lizzie Evans and Harry Mills, E. M. Hall, Four Winslow Sisters, Gallardo, Mr. and Mrs. Darrow, W. E. Brownings, Three Vernons, Kitty Gebbler, the Reno, Edward Gifford, Zimmer, Three Rizzardi Brothers, and the Melrose Sisters, Damman Troupe, Le Roy and Clayton, Max Cincinnati, Deets and Son, Mr. and Mrs. Johnnie Carroll, Mlle. Turcotte, Francell and Lewis, George Austin, Ball and Staley, Wilson Family, Ashley and Basco, Powers and Theobald, Edmund Standish, Carter and Ross, and Bonnie Richmond.

Dearborn: An exceptional dramatic offering has been arranged by Manager Brady in A Gilded Fool, which has never before been seen at such cheap prices here. Royce and Intrepid, John and Bertha Gleason, and Tim Cronin are the stars of the vaudeville part.

Masonic Temple: At the end of this week this house will close and will remain closed until April 30. The current bill includes Lawrence and Harrington, Lynch and Jewell, Ben Mowatt, Annie St. Tel, Joe Hardman, Brothers Abasco, Frank and Don, and Primrose and Warren. Manager Harry Earl will be given a benefit. Many well known performers have volunteered, and from all appearances Manager Earl's night will be a big success.

Haymarket: The usual superb bill of prominent performers.

Sam T. Jack's: May Howard's co. is the attraction. Ben Harney and Phil Mills are the features in the olio.

Items: Manager James Jay Brady, of the Dearborn, has been in St. Louis the past week looking after the interests of the Grand Opera House.—Colonel Leslie Davis is here ahead of the United States Military Band.—Mr. and Mrs. Tobin, who have just finished a successful engagement at the Masonic Temple, are booked to appear shortly on the Keith circuit.—Manager Harry Earl arranged a very handsome souvenir for the patrons of all the Temple Theatre Christmas week. Portraits of all the performers appear on the inner pages.—Kohl and Castle made up the bill for the Illinois State Penitentiary Christmas entertainment. The following performers appeared: May Estela Belmont, the Brownies, George G. Davis, Albert and Patrick Ziska, the Stevens Sisters, Flood Brothers, and Bartel and Morris.

PHILADELPHIA, PA.—William Fitzgerald closed all week, and the excellent programme was received with delight. New programme for New Year's week will introduce Milton and Dolly Nobles in Why Walker Reformed; James Thornton, Fobson and Errol, Hugh Emmett, Alice Atherton, Hansen Ben Ali's Tow-Zoon-In Arab; Professor Baron's dogs, Swan and O'Day, Ely and Harvey, Hafford

and Wild, Bates and Bates, Murphy and Nolan, Maddox and Beach, Clayton Sisters, Ned Bennett, and the biograph, with new views and a picture of B. F. Keith.

The members of Misco's City Club have had a jolly time and generous appreciation this week, and remain for another week with entire change of programme, with O'Rourke and Bennett and the Moralists added to the attractive olio. This is one of the strongest combinations that has appeared here this season, and fully deserves its large business. A midnight performance will be given Sunday evening, Jan. 1; doors open at 12.

Lycium: Manager J. G. Jermon, with his Black Crook Extravaganza co., headed by Baroness Black and large co., played to crowded houses. Leavitt's Rents-Santley co. comes 2. Tammany Tigers 9. European Sensation 16.

Kensington: Rice and Barton's Gaiety co. are favorites at this house, and attracted good patronage. Al Reeves' Big Show is announced for New Year's week.

BOSTON, MASS.—The Programme at Keith's for the week of Jan. 2 will include Louise Thorndyke-Bondcault and Howard Kyle in A Proper Impromptu; Amy Lee and Eugene Sweetland in Mistress and Maid; Paulton and Dooley, Louise Truax, Curtis G. Morse, Val Vito, Booley Searle, Duane, and Tenbrooke, the three Livingstones, the Gypsy Quintette, and the biograph. Professor Gies will have his weekly stereopticon exhibit.

At Austin and Stone's the specialty bill will include Charles Lane and Mlle. Suzinetta, Mr. and Mrs. Tom McIntosh, the Deleventro Troupe, Mitchell N. Love, Rose Jeannet, the Westcotts and Freddie, Le Clair and Hayes, Minnie and Stella Lee, Lawrence, Nettie Hoffman, Mr. and Mrs. Charles Lerouche, the Sisters De Wolfe, and the Electroco. The Butterfly Burlesquers will be at the Grand, introducing the musical burlesque, The Sultan's Dream. Thorne and Watson's Comedy co. will also appear.

Miner and Van's Bohemian Burlesquers in A Scrambled Egg and with a house olio will be at the Howard Atheneum.

Rice and Barton's Gaiety co. will be at the Palace in Naughty Coosy Island, and among the co. will be Hattie Mills, Josie Flynn, Barton and Eckhoff, Swan and Rambard, Frankie Haines, Idella Vymor, Tonley and Mack, Miles and Raymond, Princeton Sisters, Little Africa, and Mlle. Elzeta.

Fred Rider's Moulin Rouge co. will be the attraction at the Lycium next week, introducing the Manikin Dance and the Riderscope.

General Manager George Mulbank, of Austin and Stone's, is wearing a new gold watch. It is a Christmas gift of the management.

To celebrate the tenth anniversary of the B. A. A. a vaudeville entertainment was given in the gymnasium, and the Knickerbocker Burlesquers were among the features. JAY BENTON.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovensberg, manager): An attractive bill was given here Dec. 23-31 and on Monday the house was packed solid from 9:30 A.M. to 10:30 P.M. The headliners were Al. Leach and the Three Koebebe, Will C. Cressy and Blanche Dayne, Herbert Cawthorne and Susie Forrester, and Leo Dervalto, while others on the programme were Frank E. Welch and Rosie Bates, Paul Armand, the Vestalites, Three Living Bitches and Kennedy, John and Henry Dillon, Alfred and Bates, Kenedy, Harrison and Brown, John and Nellie Healey, and the biograph. For week 27: Ed M. Favor and Edith Sinclair, Aubrey Bonicault, and others.—Olympic (A. A. Spitz, manager): Koster and Bial's Gaiety Manhattan opened a week's engagement here Dec. 25 to two packed houses and did a good business during the week. Co. is made up of very good people. Leading parts were taken by Bertie Reynolds, W. E. Lytell, Charles E. Clarke, Joseph Kearny, and Marie Lane. The vaudeville part of the programme opened with John Terry and Mabel Lambert, followed by the Four Nelson Sisters, Charles H. Clarke, F. Clarence and his quartette, and Gertrude Reynolds as the poster girl. Gus Hill's New York Stars 27.—Westminster (George H. Batcheller, manager): Bryant and Watson's Australian Boaties opened to S. R. O. Dec. 28 and played to good business on the week. The olio, which was good, contained acts by Harry Bryant, Williams, and Adams, Hazleton and Vedder, Ruby Marion, Smith O'Brien, the Lavelles, Sheehan and Kennedy, and Winifred Stewart. The Duke of Monte Carlo, with Harry Bryant as the star, closed the performance. Gus Hill's Vanity Fair 27.—The vaudeville bill at the new Providence Music Hall 26-31 was given by Archer and Garlows, Delmo, Buck and Thompson, Mabel Leslie, and Will and Lucy Drell.—Items: During the week 27 two of Gus Hill's attractions played against each other, one at the Olympic and the other at the Westminster. It looks like a sure thing for Gus this time. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—The Roebor and Crane Brothers Vaudeville-Athletic co. came to the Bon Ton Dec. 23-31 to fine patronage, and gave a performance that was entirely satisfactory. Marjorie Maxwell is a talented exponent of melody and monologue, Ford and Dot West do a very good sketch. West and Williams in parodies and fresh jokes; Rosalie, a good violinist and dancer; Hines and Rosalio, a clever duo; Alf Grant, a good monologist; Sigler and Dreber, Crane Brothers in a good Burlesque act, and Ernest Bocher are in the co. Tammany Tigers 27. Gay Masqueraders 9-14.—Items: At the conclusion of the Williams and Walker engagement at the Bon Ton 24 Manager Sam Tuck called the co. together and on behalf of the stars and managers, Hurler and Seamon, extended an invitation to the entire assemblage to partake of a turkey dinner on the stage of the Park City Opera House, Bridgeport, Conn., at the conclusion of the Christmas matinee.—Williams and Walker contemplate a trip to Europe in May and Samuel Tuck is to be their representative.—George Harris leaves the Bowery Burlesquers and joins Williams and Walker, and Barney Meyers goes back to the Bowery Burlesquers as manager.—Ernest Roebor and Atlas, the wrestlers, are having fun with each other here, with Roebor getting the best of it. WALTER C. SMITH.

SAN FRANCISCO, CAL.—The Orpheum had an exceptionally good bill week Dec. 18-24, and did an enormous business. The Merkel Sisters looked charming and showed remarkably good skill. Betty's bears were really amusing. Horace Goldfinch mystified his audiences completely. Julius P. Witmark sang. The Rappo Sisters were much appreciated, their Russian dancing being one of the best novelties of the year. The three Lukins are clever acrobats. George Fuller Golden simply kept his bearers' sides splitting for half an hour or more. Frank La Mondine was skilful on the slack wire. Attractions for week Dec. 25 include the Clements Bridge co. in That Overcoat. The principals are Pilar Morris, Rose Eyring, and Clement Bainbridge, Mous and Madame Boix and Riley and Hughes will be in the bill.

The De Elbert Sisters, young and pretty transformation dancers, scored a decided hit at the Chutes. Other attractions included A. S. Rhorer, Jeanette Lilford, the Marco Brothers, Kelley and Violetta, and the Stanleys.

Signor Quinto Zani, the baritone from the International Opera co., was well received at the Oberon. The deal between the Orpheum management and the directors of the unfortunate Alhambra has been declared off. FRED S. MYRTLE.

ALBANY, N. Y.—Leland Opera House (P. F. Proctor, manager): P. F. Nagan, resident manager: The performance Dec. 23 began at 10 A.M. The attendance was larger than on Thanksgiving, which up to that time held the record. The bill is one of the best of the season. Corinne is captivating in her own songs and mandolin solos. Hugh Stanton and Florence Modena make a hit in the sketch For Reform. The others are Low Bloom and Jane Cooper, the Swans, Montague and West, Sam Burt, Adolph Adams, Stevenson, Mat Farrum, and Weston and West. John C. Rice and Sally Cohen 27.—Gaiety (Agnes Barry, manager): Clarke Brothers' Royal Burlesquers Dec. 23-24 made things hum and pleased large audiences. The olio included Hixley and Weston, Dot Davenport, Mignani Family, Bernard Sisters, Cosmopolitan Trio, Tenley and Simonds, and Howard and Emerson. Miner and Van's Bohemian Burlesquers opened Dec. 26 to big business and will remain till 28. The entertainers are Field and Jansen, Myrtle Treasider, Saxon and Brooks, Evans and Vidocq, Van and Nobriga, and Tommy Burnett. European Sensation Dec. 29-31.—Item: Mrs. Barry presented each of her employees with a turkey on Christmas.

CHARLES N. PHELPS.

WASHINGTON, D. C.—The Grand Opera House which was sold at auction a few weeks ago, will be opened Jan. 16 as a high-class vaudeville house, under the management of Burke and Chase, Western

VAUDEVILLE.

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managers, who already control a number of theatres and parks in Cleveland, Indianapolis, Pittsburgh, Akron, Newark, Dayton, and Columbus. The lease is for five years. The prices will run from 25 cents to \$1. The theatre will be redecorated and refurbished. Two entertainments a day will be given. Manager Burke proposes to make the house a rival of Keith's theatres for comfort and coziness, as well as in the line of attractions offered, and states that he has formed a connection with the Keith circuit in the East and with the principal vaudeville circuits in the West, so that he will have the best of the vaudeville attractions going and coming. JOHN T. WARD.

BUFFALO, N. Y.—For holiday week Manager Shea provided one of the best bills of the season at the Garden. The house was crowded at both matinee and evening performances throughout the week. The bill included Maude Courtney, Patricia, Maxwell and Simpson, Morton and Revella, All Brothers, Dollie Westaway, Joe Dandy, Harry Edson, T. Nelson Down, and Duffy, Sawley and Duffy.—The American Burlesquers, headed by Watson and Dupre, was the offering at the Court Street Dec. 23-31. The co. is a little better than the average, but also gave vent to more vulgarity than the average. In the olio are Mildred Murray, Leslie and Curdy, Perry and Burns, Dick and Kitty Kumina, and the Monroe Sisters. Business big. Irwin Brothers' Burlesquers follow.—The Passion Play was continued for a second week 26-31 at the Empire. Business continues big. RENOOLD WOLF.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The largest business in the history of the Wonderland was done Dec. 23, when Manager Poli put on four shows and then turned away hundreds. Before the opening of the doors at 11 A.M. the street was blocked. The Holly Tree Inn, with Katie McArdle and Beatrice Morrison, is a pretty conceit. The bill is excellent, and includes Anglo-American Quartette, Post and Clinton, the Imperial Four, Harry J. Howard, Betty, Templeton and Betty, Morris and Flood, the Morello Troupe, and Maddox and Beach complete the bill. For week of 1-7, Johnson, Davenport and Lorella, Cooke and Clinton, the Diamonds, Garden and Gilmour, Charley Case, and others.—Grand Opera House (Breed and McKenna, managers): Crowded houses have been the rule for the engagement of Selden's A Spring Chicken, and the laughable farce has met with cordial support. Rose Sydel's London Belles open a three days' engagement Dec. 29. The Stow-away 1.—Items: Manager Poli remembered his employees generously 25, and was himself the recipient of many handsome presents. A Christmas supper was enjoyed by the Grand stage folks after the performance 26. JANE MARLIN.

PITTSBURG, PA.—H. W. Williams' Own co. opened at the Academy of Music Dec. 26 and turned people away. Week 2-7 the Bowery Burlesquers—Charles T. Ellis, Ward and Curran, Mardo, Devaney and Allen, and Anna W. Curran were seen at the Grand Opera House week of Dec. 26 in a first-class vaudeville bill. Next week C. Jack Harrington, Edwards, Kornell and Williams, James, Manning and Willie Weston, and others. E. J. DONNELLY.

MILWAUKEE, WIS.—The Alhambra turned hundreds away Dec. 25, when the new bill opened, with Frederick Paulding in a one-act play as the top-liner. The list included the Runo Trio, Pearl Haight, Charles E. Grapewin and Anna Chance, Brothers Fortunt, Shattuck and Bernard, and the George H. Adams Troupe, Clifford and Ruth in A High Born Lady 1-7. CLAUDE L. N. NORRIS.

NEW ORLEANS, LA.—After remaining dark one week, Hopkins' Academy of Music was opened exclusively as a vaudeville house Dec. 25, and will henceforth continue as such. The programme presented was the longest and best this public has ever seen in the specialty line. Swor and Devos opened the programme, and were well received. Baby Land followed and made the hit of the evening in her luscious songs and dances. This little prodigy has been seen here before, and the fact of her reappearance was enough to crowd the house. Billy Emerson deserves mention, particularly for his rendition of "Could I Only Pick the Winner." The Nelson Family are top-notchers in the acrobatic field. Emma Krause and Margaret Ross presented a bright sketch. Miss Krause sang an operatic selection, which was the musical treat of the evening. Deets and Don were well received. Mlle. Bartho, ballet dancer, was one of the surprises of the evening, and the young lady is probably the best in her line ever seen here. The Silvers were quite good in illustrated songs, and came in for considerable applause.

CINCINNATI, O.—As usual, Reilly and Woods Big Show was the Christmas attraction at People's, and had one of the biggest weeks that it has ever had in the city. There were stars without end on the olio, which was headed by Pat Reilly himself. Then came the Yankee Doodle Girls, the Mortons, the Defilips, the Cyclones, Six Melrose Brothers, the Stokes Pickaninnies, the Weston Sisters, the Dunbar Sisters, Beale Lamb, Baker and Reynolds, and Frank D. Bryan. The performance wound up with La Dance Internationale.

At the Fountain the same week, for the first time this year, a combination held the stage. It was Hopkins' Trans-Oceanic Star Specialty co. Excellent audiences were drawn throughout the engagement. Kara was the most prominent name on the bill, and with him were Caron and Herbert, the ever delightful Nawa, Folk and Kollina, Foy and Clark, Nestor and Bennett, Charlotte Ray, and Ford and Francis. Christmas has certainly been a popular season with the Cincinnati managers.

ST. PAUL, MINN.—Olympic (John Balastro, proprietor; Ed Still, manager): Opened to good houses week Dec. 26. The co. was seen to advantage in A Christmas Present. Good specialties by Frances Primrose, Nettie Evans, Amy Cameron, Polly O'Neill, Laura Allen, Marion Atwood, Clara Reynolds, Major Delmar, Frank McSorley, Sid Declaville, Professor Miller, Adeline, Charles Ellsworth, and Charles Gardner.—Palms Gracien, A. W. Beal, manager: Offered to a large attendance Dec. 26. The specialties were good and met with favor. The entertainers are Saide Burkitt, Grace Gilmore, Rose Wentworth, Mollie Thompson, De Forest and Wilbur, Ed Bennington, Sam Green, and Alex Owens.—Tivoli (John Straka, proprietor): A week Dec. 26 proved to excellent business, an attractive programme by the orchestra and Lottie Ellis and Pete Smith.

NEWARK, N. J.—Waldmann's New Theatre (Fred Waldmann, manager): The Gay Masqueraders Dec. 26-31. McSully and the Murphy was the opening burlesque, after which Brown and Canale, Bud Snyder, Clark Sisters, the Murphy, and McCale and Daniels gave a diversified programme. Adgie and her lions' exhibition was thrilling. Columbia For ever was the concluding burlesque. Business opened to S. R. O. Isham's Octoroons 2-7. Hyde's Comedians 1-14.—Waldmann's Opera House (Louis

Robie, manager: Zero, cold only in name, was presented Dec. 25-26, opening to S. B. O. Cora Bontt, St. John and Lytton, Fish and Quigley, Meeker-Baker Trio, Lillian Jerome, and Madden and McCarthy appeared in specialties. The scenery was especially attractive. Metropolitan Burlesquers 2-7. Bryant and Watson's American Burlesquers 9-14. Item: Cora Bontt and the Meeker-Baker Trio are new additions to the Zero.

LOUISVILLE, KY.—A serious catastrophe was narrowly averted Dec. 23, when the Buckingham was discovered to be on fire. Prompt action on the part of the house employees quickly subdued the flames, and the excitement subsided. There was not sufficient damage done to prevent the regular performance being given at night. At the Buckingham, week commencing Dec. 25, Phil Sheridan's City Sports put up an exceptional good bill. Prominent in the co. are Leslie and Gaylor, the Monte-Myo Troupe, Whitelaw and Stewart, Arthur Filippi and Crisvie Sheridan, Scanlon and Sheridan, Farum and Nelson, A. C. Lawrence, and Ruth Beecher. The afterpiece, "The Troubles of a King," was particularly amusing. Crisvie Sheridan appearing to advantage as the Prince.

FALL RIVER, MASS.—Academy of Music (William J. Wiley, manager): Rose Hill's English Folly co. 2-4. Washburn's Minstrels 6, 7. Canto Theatre (Al Haynes, manager): The Little Leading Lady was offered Christmas week by Little Ruby, Marguerite Evans, and Julian Green. Ravel Trio in an act of Humpty Dumpty, and the Three Westons, Wand McIntyre, Boyd and Flynn, and Jimmy Grey completed the closing bill of the year. Rich's Theatre (A. E. Rich, manager) Miss New York, Jr., opened Christmas week with three nights and turned people away. The bill, which is a strong one, presents the burlesques Yankess in Cuba and Fun on the Royal Blue Line. In the olio are Hill Sisters, the Leonard, Connelly and Edwards, the Judges, and Lawrence Crane. High Rollers Burlesquers 2-4. Roeder and Crane Brothers 5-7.

TORONTO, CAN.—Empire (J. H. McConoughy, manager): This house was reopened Dec. 26 to fairly good business. The theatre has undergone some alterations and improvements, which were greatly needed, and now presents a very cozy appearance. A first-class bill is provided, which comprises Lillard and Peltan, Bryant and Norman, Rose Winchester, Apdala and Burch, Fred Vice, W. H. McPherson, the Kins-Ners, and Viola Sheldon. Bignon (M. S. Robinson, manager): A good bill is presented Dec. 26-31, and is proving attractive. Mr. and Mrs. Arthur Sidman give a neat sketch, entitled "A Bit of Real Life." The others are the three Bouffons, John Kinkamp, the Hunting Trio, two Fantos, three Gardner Brothers, and the Parisian Trio.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): The bill for week Dec. 19-25 was a hummer, likewise the week's business. Camilla Urag, with beautifully rendered selections, held her audience. The bill, which is a very large business, in Divorces While You Wait made a hit. Arnesen was seen in some marvelous balancing feats and Lillie Western duplicated the pronounced success of her previous engagement. Of the holdouts Emma Carus used her harp to good advantage. Joe Flynn amused with parodies, and the Wilsons were called upon to do everything they knew. Coming: Dec. 26—Batty's bears, George Evans, Vonletti and Sir Carlos, and Frank La Mondo.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): A continuous performance was given Christmas Day to very large business. The bill that day had several extras, including a comedy by Mrs. Croseman and other local amateurs. The following played the rest of the week: John C. Fox and Katie Allen, Woodard, Whitney Brothers, Louis Geisler, James Richmond Gleason, Elders and Norine, Kimball and Donovan, banjoists, and Topperwin. Item: Manager Shea is arranging to have the biograph pictures of Pope Leo XIII. presented here at an early date.

SCRANTON, PA.—Gaiety (Thos. D. Van Osten, manager): Bruns and Nina Vandeville co. Dec. 23-24 gave great performances to nice business. Besides Bruns and Nina, those who pleased the patrons were Prince Raidsman, Cleo Lee and Lorey, Fred Ferguson, Ned Barry, Marion and Pearl, and H. C. Laffert. Sporty Widows Dec. 25-26 did big business, and gave a clever performance. Those in the olio who deserve special mention are Agnes Behler, Fern Melrose, Nat Leroy, Byron and Langdon, and Morrison and Markey. Rice and Barton's Rose Hill co. Dec. 29-31.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): The two Christmas audiences completely packed the house. The bill consisted of Mr. and Mrs. Edwin Hill, assisted by Marie Dupont and William Frederick, in the new sketch, "The Big Ball Family," written to show how a young man can be cured of drunkenness by the rest of the family apparently getting in the same condition. The other features were Zimmer, a clever juggler; Carroll and Nealey, the Florences, Hall and Staley, Minnie Renwood in illuminated dances, Mand Bell Price, and Kerner's Visions of Art.

TROY, N. Y.—Star (Buck and Keller, managers): The European Sensation Burlesquers Dec. 23-24 to fine houses. Ferrell and Stark, Alice Hanson, John J. and Lillian Black, Smith and Campion, Hastings and Wright, and Al Raymond found favor. Bohemian Burlesquers 29-31. Gaiety (James Hearne, manager): Gus Hill's New York Stars 26-31 to fine business. Walter and Mamie Deane, Silbor and Emerson, Nellie Seymour, Flora, Moore and Killenbeck, James Whitely, Fields and Salina, Frank Bush and Ani played. Gay Masqueraders 2-4.

NEWPORT NEWS, VA.—Orpheum (Glover and Adams, proprietors and managers): Business to capacity week Dec. 19-24. The hits of the week were Kelly and St. Clair in their laughable act, Compton's eration; Amy Demaria, a fine Orlando, and Lottie Florence, all of whom hold over for week 26. Audiences delighted. New faces for next week, Laurie Randolph, May Fleming, Bob Murry, Babe Laurie, Grace Cackboard, and Tom Mack.

INDIANAPOLIS, IND.—Empire: The Christmas attraction at this house was Flynn's Big Sensation, headed by Troja. Good performance. Grundy, Murray and Grundy, Lina and Vani, Baker and Lynn, Bryce and Inman, and Troja compose the olio, which is sandwiched in between two fairly good burlesques. Business has been great, the Christmas crowds packing the house to overflowing. Weber's Dainty Duchess co. Dec. 29-31, with in Atlantic City to follow.

OMAHA, NEB.—In spite of it being the week before Christmas, the Orpheum continued to draw heavy houses Dec. 18-24, composed largely of children and their parents, attracted by Professor Leonidas and his wonderful troupe of cats and dogs. Only second in interest were the specialties of De Haven and Maie, the four Florences, Paula and Dika, Bobbie Ralston, the Delorella, Lawrence and Harrington, and Mlle. Arnotia.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): Business beyond capacity Dec. 26-31. The record was broken on Christmas, when there were 5,465 paid admissions. The bill included Marguerite Ferguson, Juno Salmo, Adeline Bostino, the Barton Hill-Charles Willard Comedy co., Willard Simms, Fielding, and the biograph. Mason Mitchell heads a strong aggregation 2-7.

DES MOINES, IA.—The Bijou after six years of darkness has been re-leased by the former manager, Brownie Wallace, and has opened to an immense business. Des Moines can well afford to support a first-class enterprise of this kind. The bill this week includes Powers and Theobald, Pettit Beth, sourette; Charles and May Morrell, Grace Chickester, Bowman and Page, Mlle. Elma, and Dalton and Franklin.

NEW BEDFORD, MASS.—Empire Theatre (William J. Fawley, manager): Week Dec. 23-31: Dailley and Strand, Nettie Mansfield, Tony West, Hazel Reynolds, Turner Sisters, John H. Mack, Lillie Williams, and the Empire Comedy co. in Kittle's Birthday. Business continues good. Niblo and Riley, Emerson and Gray, Clara Stone, and Emma Hoffman week 2-7.

WORCESTER, MASS.—Park Theatre (Shea and Wilton, managers): Sydney Grant and Miss Norton were the headliners Dec. 26-31 and gave a pleasant drawing-room entertainment. Others in the bill were the Seven Reed Birds, Fred Niblo, the Yvods, the Bella Hathaway's monkeys, and the biograph. The house was crowded at every performance.

MIDDLETOWN, CONN.—McDonough Theatre (W. J. Berrie, manager): Sydey's London Belles co. played a large audience Dec. 27. Rose Sydey, Hilton, and the Fonti Boni Brothers were particularly

good. Miss New York, Jr., to good business Dec. 30. Weeks' American Minstrels 19. Bohemian Burlesquers 12.

MONTREAL, CAN.—The Broadway Stars gave a clever vaudeville performance to S. B. O. at the Royal week Dec. 26. Fields and Lewis head the bill, and John Kernell, an old Montreal favorite, received a warm welcome. A burlesque called on the Casino Roof concluded an enjoyable performance.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): Week of Dec. 26 Sadi Alfarabi was well received, as was Frank A. Gardner's riding baboon, Jessie. Week 2: Pete F. Baker, Frank Cotton's donkeys, Fox and ward, Marion and Pearl, Von Jere-Hanson and Drew, Viola Sheldon, Mlle. Rosina, and Juno Salmo. Business good.

DULUTH, MINN.—Parlor Theatre (William J. Wells, manager): Business continues fine. New people week of Dec. 26 are Hopper and Starr, Fred and Kitty Langley, George Truamp, Mr. and Mrs. William J. Wells, Clarence Leonard, Mamie Castle, and the Kelley Sisters.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Miner and Van's Bohemian Burlesquers gave excellent performances to big business Dec. 25-26. Vaudeville 26-28 to light houses. Rose Sydey's London Belles 2-4. High Rollers 5-7.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): May Howard's co. commenced a week's engagement Dec. 26 most auspiciously. The co. is excellent and most creditable work was done by A. H. Weston, Mlle. and Simonda, Miran and Wesley, and Flynn and De Costa.

PATERSON, N. J.—Bijon (Ben Leavitt, manager): Sheridan and Faust's Metropolitan Burlesquers Dec. 26-31 to a series of good houses. Co. fine and pleased. Christmas Day house was packed at both performances. Gay Morning Glories co. 2-7.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Gertrude Morton, the Ashleys, and Minnie Rinchart week Dec. 26-31.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Wintergarden, Berlin, Germany, 20-Feb. 1, 1899.
Allen and West—Music Hall, Brooklyn, 2-7.
Bennett and Rich—Proctor's, N. Y., 2-7.
Barry and Bannan—Music Hall, Brooklyn, 2-9.
Burkhart, Lillian—Pastor's, N. Y., 2-7.
Bloom and Cooper—Pastor's, N. Y., 2-7.
Baroni Brothers—Pastor's, N. Y., 2-7.
Burton, Ray—Music Hall, Brooklyn, 2-7.
Colby and Way—Birmingham Dec. 26-Jan. 7, Manchester, 8-21, Plymouth 23-25, Bristol 30-Feb. 4, Bradford 6-11, Sunderland 13-18, London 20-March 18.

Coots and Kingsley—Keith's, N. Y., 9-14.
Cashman, Hy. C.—Keith's, N. Y., 2-7.
Ceballos, N.—Proctor's, N. Y., 2-7.
Corbin and Waldorff—Pastor's, N. Y., 2-7.
Coirne—Music Hall, Brooklyn, N. Y., 2-7.
Carter, Billy—Music Hall, Brooklyn, 2-7.
Dandy, Jess—Hopkins', Chicago, 8-14.
Deliers, Blanche—K. and B's—Indefinite.
Doerge, Alma—Palace, N. Y., 2-7.
Disney, Henry E.—Proctor's, N. Y., 2-7.
Ely and Harvey—Keith's, N. Y., 2-7, Keith's, N. Y., 9-14.

Fox, Will H.—Europe—Indefinite.
Frencelli and Lewis—Olympic, Chicago, 2-7, Haymarket, Chicago, 9-14.
Flood Brothers—Proctor's, N. Y., 2-7.
Fields, The—Pastor's, N. Y., 2-7.
Granat, L. M.—Chicago Nov. 27—Indefinite.
Geseman, Josephine—Fountain Sq., Cin. O., 1-4, Dearborn, Chicago, 8-14, Orpheum, Kansas City, 15-21.
Gloss, Three Brothers—Palace, N. Y., 2-7.
Graham, Jennie—H. and B's, Brooklyn, N. Y., 2-7.
Grey, Mamie—Pastor's, N. Y., 2-7.
Grisantos, The—Music Hall, Brooklyn, 2-7.
Howe and Edwards—England—Indefinite.
Harrigan—Masonic Temple, Chicago, 2-7.
Hawkeyes, Five—Wonderland, Ft. Wayne, 1-4.
Holly Tree Inn Co.—Palace, N. Y., 2-7.
Harney, Ben—H. and B's, Brooklyn, N. Y., 2-7.
Harlan, Byron G.—H. and B's, Brooklyn, N. Y., 2-7.
Haynes, Gertrude—Columbia, St. Louis, 9-14.
Howard and Bland—Shea's, Buffalo, 2-7.
Johnston, Musical—National, Phila., 2-7.
Jerome and Alexis—Proctor's, N. Y., 2-7.
Kieft Brothers—Proctor's, N. Y., 2-7.
Kelly and Reno—H. and B's, Brooklyn, N. Y., 2-7.
King, Charles—Keith's, Boston, 2-7, Keith's, Prov., 8-14.

Kelly and Ashby—K. and B's, N. Y., Oct. 31—Indefinite.
Krause and Rosa—G. O. H., Nashville, 2-7, Orpheum, San Francisco, 16-Feb. 4.
Leech, Al. and Three Rosebuds—H. and B's, Brooklyn, N. Y., 2-7.
Lawlor and Connors—Pastor's, N. Y., 2-7.
Latell, Ed—Keith's, Prov., 2-7, Keith's, Boston, 9-14, Proctor's, N. Y., 16-21.
Lang, E. R.—Metropolitan, Minneapolis, 2-7.
Morrill and Evans—Music Hall, Brooklyn, N. Y., 2-7.

Mason and Forbes—Palace, N. Y., 2-7.
Mazur and Mazett—Palace, N. Y., 2-7.
Mitchell and Prince—Palace, N. Y., 2-7.
Marion, Sam—Proctor's, N. Y., 2-7.
McCoy Sisters—Proctor's, N. Y., 2-7.
Morris, Felix—H. and B's, Brooklyn, N. Y., 2-7.
McDonald Brothers—Hopkins', New Orleans, 2-7.
Mortimer and Darrell—Pastor's, N. Y., 2-7.
Masand and Nelson—Music Hall, Brooklyn, N. Y., 2-7.

Morton and Ravella—Pastor's, N. Y., 2-7.
Merrill and Nolan—Providence, R. I., 2-7.
Moreland, Beatrice—Chicago O. H., 2-9.
MONROE AND MACK—K. and B's, N. Y., Nov. 7—Indefinite.
Marianna Brothers—K. and B's—Indefinite.
Nagant, Maud—Pastor's, N. Y., 2-7.
Norman, Mary—Hopkins', Chicago, 1-6.
Nobles—Keith's, Phila., 2-7, Keith's, Boston, 9-14.
Niblo, Fred—Leland O. H., Albany, N. Y., 2-7.
Onri Three Sisters—Proctor's, N. Y., 2-7.
O'Donnell, John J.—H. and B's, Brooklyn, N. Y., 2-7.
Orloff, Olga—Music Hall, Brooklyn, N. Y., 2-7.
Powers and Theobald—Olympic, Chicago, 2-7, Alhambra, Milwaukee, 15-21.
Prescott, Dudley—Palace, N. Y., 2-7.

Rialta, Mlle.—Palace, N. Y., 2-7.
Bombello, Mlle.—H. and B's, Brooklyn, N. Y., 2-7.
Rackett Brothers—Pastor's, N. Y., 2-7.
Roberts, Fred—Music Hall, Brooklyn, N. Y., 2-7.
Riley and Hughes—Orpheum, San Francisco, Dec. 19-24.
Royce, Ray L.—Proctor's, N. Y., 2-7, Palace, N. Y., 16-22, Leland, Albany, 23-28.

Standish, Edward—Olympic, Chicago, 2-7, Haymarket, 9-14.
Stanton, Hugh and Co.—Palace, N. Y., 2-7.
Stiles and Young—Palace, N. Y., 2-7.
Savans, The—Palace, N. Y., 2-7.
Stinson and Merton—Proctor's, N. Y., 2-7.
Sims, Willard—H. and B's, Brooklyn, N. Y., 2-7.
Steele, Henry—Pastor's, N. Y., 2-7.
Simmons and Gibbs—Pastor's, N. Y., 2-7.
Sablou, Mlle.—Pastor's, N. Y., 2-7.
Trux, Louise—Keith's, Boston, 2-7, Keith's, Prov., R. I., 9-14.

Thorne and Carleton—Proctor's, N. Y., 2-7.
Wilson and Leicester—Orpheum, Kansas City, 2-7.
Wills and Loretto—H. and B's, Brooklyn, N. Y., 2-7.
Wilton, Bell—Hopkins', New Orleans, 8-19.

ARENA.

LAKE CHARLES, LA.—Cooper and Co.'s Circus Dec. 20 to big business; good performance.

ARENA NOTES.

Among the new performers in Barnum and Bailey's Circus, which opened its second London season at the Olympia last Monday, are Marion Ella, clay modeler; Wade Cochran, mental expert; Mattie Lee Price, magnetist; Morrell, Whittier, and others.

Barnum and Bailey's Greatest Show on Earth opened on Dec. 28 its return engagement at the London Olympia, turning thousands away.

THE ELKS.

The thirty-first annual entertainment and ball of New York Lodge 1 will occur on Jan. 11 at the Grand Central Palace.

Clayton L. Price, Clarence F. Converse, and Robert W. Baker, of H. H. Henry's Minstrels, were initiated by Seattle Lodge 92 on Dec. 22.

DATES AHEAD.

(Continued from page 10.)

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Detroit, Mich., Jan. 2-7.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): New York City Jan. 2-7, Baltimore, Md., 9-14, Washington, D. C., 16-21.

BIG DRAMATIC SENSATION: Norfolk Va., Jan. 2-7.
BIG SENSATION (Matt J. Flynn): Cleveland, O., Jan. 2-7, Pittsburgh, Pa., 9-14, Buffalo, N. Y., 16-21.

BLEI'S SCHILLER VAUDEVILLE (Felix Biel, mgr.): Riverport, R. I., Jan. 2-7.
BOHEMIAN BURLESQUERS: Boston, Mass., Jan. 2-7.

BON TON BURLESQUERS: New York City Jan. 2-7.
BOWERY BURLESQUERS: Pittsburgh, Pa., Jan. 2-7, Washington, D. C., 9-14.

BROADWAY BURLESQUERS: Brooklyn, N. Y., Jan. 2-7.
BRUNS AND NINA (F. M. Jackson, mgr.): Geneva, N. Y., Jan. 2-3, Cortland 4, 5, Auburn 6, 7.

BUTTERFLY BURLESQUERS: Boston, Mass., Jan. 2-7.
CITY CLUB: Philadelphia, Pa., Dec. 29-Jan. 7.

DARKTOWN SWILLS: St. Catharines, Can., Jan. 4.
DEVENE, SAM: Washington, D. C., Jan. 2-7.

EUROPEAN SENSATION: Baltimore, Md., Jan. 2-7.
GAY MASQUERADERS (Robert Manchester): New York City Jan. 2-7, Troy, N. Y., 9-14, Jersey City, N. J., 16-21.

GAY MORNING GLORIES (Sam A. Scribner, mgr.): Paterson, N. J., Jan. 2-7.
GUT AND SHERBY NOVELTY (Len C. Shelby, mgr.): Little Rock, Ark., Jan. 2-7.

HIGH ROLLERS: Fall River, Mass., Jan. 2-4.
HOPKINS' TRANS-OCEANICS: Indianapolis, Ind., Jan. 2-7.

HYDE COMEDIANS: Brooklyn, N. Y., Jan. 2-7.
IRWIN BROS.: Buffalo, N. Y., Jan. 2-7.

LARCHE-MORTON: Manchester, N. H., Jan. 2-7.
LITTLE LAMBS (Harry Morris): Hannibal, Mo., Jan. 4, Litchfield, Ill., 7.

LONDON BELLES (Rose Sydey): Lawrence, Mass., Jan. 2-4, Nashua, N. H., 5-7.
METROPOLITAN BURLESQUERS: Newark, N. J., Jan. 2-7.

MISS NEW YORK, JR.: New York City Jan. 2-7, Philadelphia, Pa., 9-14, Pittsburgh 16-21.

MOULIN ROUGE: Boston, Mass., Jan. 2-7.
NEW YORK STARS (Gus Hill): Newark, N. J., Jan. 2-7, Jersey City 9-14, Philadelphia, Pa., 16-21.

OCTOBEROOS (Islam): Newark, N. J., Jan. 2-4.
PARISIAN WIDOWS: Albany, N. Y., Jan. 2-4.

POINSE CAPE: Philadelphia, Pa., Jan. 2-7.
REEVES, AL: Kensington, Pa., Jan. 2-7, Paterson, N. J., 9-14, Scranton, Pa., 16-21.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., Jan. 2-14.
RICE AND BARTON BIG GAITY: Boston, Mass., Jan. 2-7, Montreal, Can., 9-14.

ROBER AND CRANE BROS. VAUDEVILLE: Lowell, Mass., Jan. 2-4, Fall River 5-7.
ROSE HILL, ENGLISH FOLLY: Fall River, Mass., Jan. 2-4, Lowell 3-7, Boston 9-14, Providence, R. I., 16-21.

SULLIVAN, JOHN L.: Hammond, Ind., Jan. 3, Pullman, Ill., 4, Baraboo, Wis., 5, Beloit 6, Sterling, Ill., 7.

TAMMANY TIGERS: Jersey City, N. J., Jan. 2-7.
VANITY FAIR: Providence, R. I., Jan. 2-7.

WILLIAMS AND WALKER (Hurtig and Seamon, mgrs.): New York City Jan. 2-7.
WILLIAMS AND MELBURN: Wilmington, Del., Jan. 2-7, Fall River, Mass., 9-14, Boston 16-21.

WILLIAMS' OWNS (Joe O. Zieff, mgr.): Cincinnati, O., Jan. 1-7.
ZERO: New York City Jan. 2-7, Harlem, N. Y., 9-14, Brooklyn 16-21.

MINSTRELS.

BEACH AND BOWERS: Waco, Tex., Jan. 3, Ft. Worth 5, Dallas 6, Palestine 10.
FIELD'S, AL. G.: New Philadelphia, O., Jan. 5, Wheeling, W. Va., 7, Trenton, N. J., 14.

FIELDS AND HANSON: Rock Hill, S. C., Jan. 3, Winsboro 4, Columbia 5, Camden 6, Orangeburg 7.
GORTON'S: Tucson, Ariz., Jan. 4.

GUY BROS.: Asbury Park, N. J., Jan. 4.
HAVELLY: Muskegon, Mich., Jan. 2-7.

KALFIELD'S: Owentonville, Ind., Jan. 3, Mt. Vernon 4, Booneville 5, Rockport 6.

MAHARA'S: Oakland, Cal., Jan. 9-14.
PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Poughkeepsie, N. Y., Jan. 2, Albany 3, Kingston 4, Newburgh 5, Yonkers 6, Hoboken, N. J., 7.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Archtoches, La., Jan. 3, Shreveport 4, Camden, Ark., 5, Pine Bluff 6, Helena 7, Greenville, Miss., 9, Vicksburg 10, Jackson 11, Columbus 12, Birmingham, Ala., 13, Greensboro 14, Troy 15, Bainbridge, Ga., 17, Thomasville 18, Tallahassee, Fla., 19, Jacksonville 20, Fernandina 21.

SCOTT, OLIVER: Marietta, O., Jan. 5, Caldwell 6, Cambridge 7, Canal Dover 9, Urichville 10, Steubenville 11, Martins Ferry 12, E. Liverpool 13, Beaver Falls, Pa., 14.

SPENCER, LEN (Greater New York Minstrels): Orange, N. J., Jan. 2, New York City 3-4.

WILLIAMS' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Corry, Pa., Jan. 2, Kent, O., 4, Cleveland 5, Norwalk 6, Albion, Mich., 7, Ypsilanti 9, Stockbridge 10, Charlotte 11, Mason 12, Greenville 13, Belding 14, Bryan, O., 16, Peru, Ind., 17, Kokomo 18, Frankfort 19, Franklin 20.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 15—Indefinite.

COOPER CIRCUS: Memphis, Tenn., Jan. 2-7.
FRAME CONCERT CO.: Cobes, N. Y., Jan. 3, No. Adams, Mass., 4, Pittsfield 5, Springfield 6, Holyoke 7, Philadelphia, Pa., 17, Wilkes-Barre 18, Rochester, N. Y., 19, Buffalo 20, Rochester 21.

HERMANN, THE: Syracuse, N. Y., Jan. 2, 3, Oswego 4, Geneva 5.

KNOWLES: Hutchinson, Kan., Jan. 2-4.
LEES, THE (Hypnotists): Athens, Ga., Jan. 2-7.

LOUISE BREHANY CONCERT CO.: Lake Charles, La., Jan. 6, McComb City, Miss., 13.

M. EWEN (Hypnotist): Centralia, Wash., Jan. 2-7, Astoria, Ore., 9-14, Vancouver, B. C., 16-21.

ROSENTHAL (H. G. Wolfsohn, mgr.) San Francisco, Cal., Jan. 3-10, Nashville, Tenn., 16, Louisville, Ky., 17, Pittsburgh, Pa., 19, 20, Baltimore, Md., 23, Washington, D. C., 24.

SMITH AND GORTON (Col. G. E. Dunbar, mgr.): Fergus Falls, Minn., Jan. 2, 3, Detroit 4, 5, Crookston, N. Dak., 6, 7.

SOUTHERN AMUSEMENT ASSOCIATION: (J. F. Arnold, mgr.): Athens, Ga., Jan. 2-7, Atlanta 9-14, Anniston, Ala., 16-21.

[Received too late for classification.]

DAEROW, MR. AND MRS. STUART: Chicago, Ill., Jan. 2-7.

KENNEDY PLAYERS: Cortland, N. Y., Jan. 9-14.
HILLYER'S WONDERS: Cincinnati, O., Jan. 2—Indefinite.

JOHNSON COMEDY: Owego, N. Y., Jan. 2-7, Elmira 9-14.

MCDODDLE'S ROW OF FLATS: Cleveland, O., Jan. 2-7.

SANTINELLI (M. A. Moseley, mgr.): Chester, S. C., Jan. 2-7, Camden 16-21, Sumter 23-28.

THE MOUNTAIN HERO (Harry Melnotte, mgr.): Ft. Wayne, Ind., Jan. 5-7.

THE PASSION PLAY (Lubin): Williamsport, Pa., Jan. 4, Carlisle 5, Lebanon 6, 7.

WOODS, DAVE W.: Clearfield, Pa., Jan. 9-14, Reynoldsville 16-21.

DARKEST TRUST: Kansas City, Mo., Jan. 2-7.
MCDOWELL, MELBOURNE: St. Louis, Mo., Jan. 2-7.

AT RIT TO COUNTDOWN: Denver, Col., Jan. 1-7.
KANE OPERA: Reading, Pa., Jan. 2—Indefinite.

COLUMBIAN TROUPE FOUR: Detroit, Mich., Jan. 2-7.
A GUILTY MOTHER: Louisville, Ky., Jan. 2-7.

MATTERS OF FACT.

George W. Magee, manager of the Grand Opera House, Boston, telegraphed last Monday: "Paul Gilmore, in his new production of 'The Dawn of Freedom,' played to \$2,400 to-day. Tremendous enthusiasm. The audience stood up and cheered. No such enthusiasm ever shown in my house."

Rice and Barton's Comedians, in McDoodle's Flats, broke all records of Lothrop's Opera House, Worcester, Mass., at both matinee and night performances on Dec. 26.

Zellie Davenport has been favored with excellent notices for her work in repertoire.

What may be termed phenomenal business was that which the Primrose and Dockstader's Minstrels did the week before Christmas at Waldmann's New Theatre, Newark, N. J., in spite of bad weather and Christmas shopping. The company passed through New York Christmas Day, en route to the New England States, where they played last week.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Irving's Convalescence—New Attractions in London—Deaths and News Notes.

(Special Correspondence of The Mirror.)

LONDON, Dec. 17.

Sir Henry Irving, I am pleased to say, has been able this week to start for Bournemouth, a fine and large South coast resort of ours, where the pine trees soothingly wave and the balmy



THOMAS CATLING.

breezes blow. I am sorry to find that many a so-called friend of Irving's, gilt-edged and other wise, has again been going up and down as a tale bearer, giving off all sorts and conditions of rumors on the willing-to-wound and yet afraid-to-strike principle. The fact that the eminent actor-manager has had heavy financial losses, first through a severe accident, and secondly through a severe illness, is, of course, quite enough to set many of those who, until lately, sought to grovel before him now turn and maliciously set in motion financial and other stories that they take care to grow after the fashion of the celebrated Three Black Crows. I will take upon myself to say that when the indomitable Irving sufficiently regains his health he will show these "dear friends" that he is not quite so done with as they would fain make out. Meanwhile Irving is, I may add, full of good spirits, and is looking forward gleefully to his next American tour.

Herewith is submitted for your kind inspection a portrait of Thomas Catling, Shakespearean scholar, member of the Urban and other Shakespearean clubs, and dramatic critic and editor of Lloyd's Weekly Newspaper, which paper his boundless energy and shrewd enterprise has sent up to a weekly circulation of a million and a quarter, if you please. What Catling doesn't know about W. Shakespeare is not much worth troubling about. It is a real treat to hear as has often been my privilege, my old friends Catling and Sir Henry Irving talk the Bard for many an hour per night, yea, far into the dawn. A series of very striking Klondike pictures taken on the spot by the Globe's ex-Klondike correspondent, T. W. Williams, have just been added to the fine programme at the Empire, where they have been warmly welcomed. The King of Steel, or the Building of the Ship, a romantic sensational drama, has just been successfully tried at Preston in Lancashire, where the cotton spinners and clogs come from. It is by Edmund Gurney, who wrote Glendalough, which has been often played on your side, but never on ours except for copyright purposes. Arthur Philley's adaptation of Tom Gallon's pretty and popular novel, "Tatterley," met with a highly favorable reception on Monday at Southampton. There was a strong company headed by that strong actor, Charles Cartwright, whom you know.

As I feared, Grace Hawthorne did not carry out her threat to produce a dramatization of Daudet's "Sapho" at Northampton this week. Apart from newly threatened legal proceedings on the part of M. L. Mayer, the play was, I believe, found just a bit too sultry, and calling for wholesale revision.

Arthur Roberts duly made his reappearance in London at the Comedy as per postponed date—namely, last Thursday. Arthur's dramatic venture in this connection was a much revised version of his touring musical play, hitherto called Campano, or the Wandering Minstrel, but now renamed Milord Sir Smith, a title doubtless suggested by a French song which Roberts was wont to score withal in that first of Gaiety modern dress musical plays, In Town. The droll Roberts was in fine smart form on Thursday, nay, even more alert than ever; but with all its revision the play proved none too exhilarating. Though, even yet the ready-witted Roberts may make something of it. His personal success was great; so was that of his always clever new ending song and dance lady, Ada Reeve, who has just returned from a long tour in and around Australia.

The Honourable John, a new farcical comedy on rather old lines, was produced a few days ago at the Queen's Theatre, Crouch End, where the audience, having yelled their heads off at it, subsequently summoned before them the authors, who were only three in number—namely, E. J. Malyon, C. James, and Frederick Mouillot, a genial Hibernian who, with H. H. Morrell, runs this theatre and between thirty and forty other suburban and provincial enterprises. Like the late Tom Davies, Garrick's fellow actor and biographer, who, according to the pious poet, Churchill Rosciad, "mouthed a sentence as curdled a bone," that Mouillot "hath a very pretty wife," front named Gertrude, and she, a very promising and painstaking actress, scored highly in the leading part in the hereinbefore mentioned new farcical comedy constructed on old lines.

I am sorry to say that John L. Toole is again very ill in Brighton, in which fashionable watering place there passed away this week Walter Lacy, a fine old actor who had played the next parts with the Kembles, Macready, Charles Kean, and so on. Walter Lacy's death was not exactly a matter for surprise, as he had lived ninety years—a pretty good innings. Hall Caine is expected to arrive here from your nation today (Saturday), and when he lands we may look

out for "Christian"—like squalls between him and Wilson Barrett. Franklin McLeay, the fine young actor whom the said W. B. brought from your side, is to be given in marriage to-morrow to Grace Warner, the fair and clever daughter of Charles Warner. Charles Wyndham has decided to withdraw that experiment, The Test, presently, and after a rest to revive probably The Liars, and to follow that with the production of a new play written by Haddon Chambers and entitled, as I long ago informed you, The Tyranny of Tears.

The Empire has for the holidays what is described "the original champion American bicycle polo team."

Quick work was shown at Drury Lane from last Saturday midnight, an' right through Sunday and Monday, in packing up the vast miscellany of The Great Ruby, to be shipped to Augustin Daly. The energy and acumen displayed during these proceedings by the other wise retiring representative of Mr. Daly, John Farrington, was remarkable to witness. Please convey my kindest regards to Mr. Daly, and add that most of us sincerely hope that he will, as we are given to understand, revisit us ere long, to bring a musical comedy company among his cargo. We are always ready to receive good talent.

Fred W. Sidney's new farcical comedy, The Brixton Burglary, of which I gave you a few hints immediately after its production at Terry's last week, is going strong, and so it should, for its plot and situations are distinctly funny, and the acting is A1, especially that provided by little James Welch, a splendid Robertsonian comedian; by Anne Hughes, one of our rightest and best comedienne; and by J. H. Barnes, who, both on your side and on ours, has been so long known as "Handsome Jack."

I am sorry to have to include in my epistle this week mention of the suicides of two most promising young stage players—namely, Kate Graves and R. J. Beauchamp. Miss Graves was the daughter of the friend who was with poor Will Terriss at the time of his brutal murder; and young Beauchamp was the bright young son of John Beauchamp, one of the cleverest and most respected actors on our stage.

It was a year yesterday since poor Terriss was murdered outside the Adelphi, and by a strange coincidence I was especially drawn last night to that house on news-seeking bent, just as I was a few minutes after poor Will had breathed his last and was lying silent forever in the theatre in which, just before, he was timed to resume his impersonation of William Gillette's part in that fine drama, Secret Service.

Much excitement has succeeded that caused for a while by Clement Scott's resignation from the Daily Telegraph, my forecast of which to you has since been verified by a letter from "Clemmy," in the last number of the Referee. This new excitement has been aroused by a letter, alleged to have been written by Beerbohm Tree concerning J. T. Grein, who last Sunday severely lectured the Playgoers' Clubbers on "The Serious Responsibilities of Dramatic Critics," and was subsequently sat upon by sundry critics and others. I am no great approver of the undoubted yet talented Grein's opinions concerning the drama and all its works, but I must say that, much as I admire Tree's artistic ability, I think that if he wrote such a letter he was somewhat foolish.

GAWAIN.

THE NEWS OF PARIS.

More New Plays—Mlle. Marsy's Patent Heater—Gossip.

(Special Correspondence of The Mirror.)

PARIS, Dec. 17.

Activity unprecedented still obtains in things theatrical here. Such a deluge of new productions is unequalled in the memory of the oldest theatregoer. And, strange to say, almost all of the novelties have been successes. Certainly this may be set down as one of the brightest seasons the Paris theatres ever have known.

There is little likelihood of your ever seeing Cheri, the new farce at the Palais-Royal, in America. Its story is of so decidedly risqué a nature that only the most radical adaptation could make it presentable to an English-speaking audience, and in this adaptation some of the most important features of the plot would have to be eliminated. Hence the details of the story may as well be spared you. With a certain class of our playgoers the comedy is proving immensely popular. It is a wildly farcical affair, with some situations that are really ludicrous and others so absurd as to be silly. One of these is a burlesque on Loie Fuller's dances, done by three of the male characters, who are attired in night-shirts. This sort of play being much in vogue just at present, prosperity seems assured the Palais-Royal for a time.

Infinitely more attractive to me is the spectacle at the Chatelet, La Poudre de Perlimpinpin, which has been revived on a scale unequalled by any similar production ever seen here. The production is said to have cost \$30,000, and well it may, for such lavishness in scenery and costumes must have necessitated that outlay. The ballets are numerous, novel and very elaborate, several hundred people being on the stage at times. A conventional, pretty fairy story runs through the extravaganza, which is an old-timer, having been first produced fifty years ago. It was written by the brothers Coignard, and has been revised for this occasion by Ernest Blum and Pierre Decourcelle. The music is delightfully tuneful throughout. Manager Emile Rochard has redecorated the theatre, in keeping with the gorgeousness on the stage. The patronage at the Chatelet is not confined to a particular clientele. The Young Person may visit there without detriment to her morals, while the blasé boulevardier may gaze upon countless ballet girls.

Veronique, an operetta by Albert Vanloo and George Duval, with music by André Messager, has been produced at the Bouffes-Parisiens. Its story, laid in the times of Louis Philippe, concerns a gay young spendthrift, Florestan de Valencourt, to whom has been offered the alternative of marrying Helene de Solange, a spouse selected for him by his uncle, or of going to jail for his debts. Marriage seems the easier course, but Florestan is averse to it, as he wants to sow some more wild oats and never has seen his prospective bride. Helene overhears him express these sentiments, and resorts to a ruse to win his love. Accompanied by an aunt she gains employment in a florist's shop much frequented by Florestan and others of his calibre. Florestan meets her there, and, all unknowing, falls in love with her, as she does with him. Finally the deception is discovered and the two are married. The plot is of an unusually commonplace sort, but the music goes a long way toward redeeming it. M. Messager's airs are all of excellent quality, far too good for so unpretentious a work. It is to be hoped that his next composition will form part of

a more enduring production than Veronique is likely to be.

Rejane appeared at the Vaudeville last evening in Georgette Lemeunier, a new comedy by Maurice Donnay. The theme of the story is that of domestic unhappiness, so popular with French playwrights. The heroine is the wife of a rich civil engineer. For eight years they have lived happily, when one day the clear marital sky is clouded by Lemeunier's infatuation for Therese, the wife of one Sourette, an unscrupulous man with whom Lemeunier has had business dealings. Therese is a beautiful woman and also a wicked one. She encourages Lemeunier's attentions with a view to future profit. The liaison is discovered by Georgette through a ring which Lemeunier purchases for Therese, but which by a jeweler's mistake is sent to Georgette. She immediately leaves her husband for the purpose of procuring a divorce. The ring she gives to Sourette, who visits Lemeunier and compels him to give him a check for 100,000 francs. Meanwhile Lemeunier, finding his wife gone, has experienced a change of heart. His love for his wife has returned and he regrets his action. Therese exercises all her art to bring him to her. In numerous letters she begs, implores and threatens him, but in vain. Finally she goes to see him. He receives her coldly, even her tears having no effect on him. At this juncture Georgette arrives on the scene, having resolved to see him once more. In the scene that ensues Therese is vanquished, and Georgette, convinced of her husband's love for her, forgives him.

The plot of the comedy is not striking, nor does it contain any scenes of especial power. It is well told, however, in a simple, direct fashion. Rejane, of course, played the title character to perfection. Madame Megard was admirable as Therese, and M. Guity won much approbation as Lemeunier. It is doubtful if the play is sufficiently strong to be included in Rejane's repertoire.

A patent heater that Mlle. Marsy, the charming sociétaire of the Comédie Française, installed recently in her apartments in the Rue de Rivoli was the cause of court proceedings the other day. It appears the Marquise de La Ferté-Sénectère the owner of the house in question, does not believe in patent heaters. In fact, she considers them dangerous, calculated to destroy the building and possibly the lives of its tenants. And she considers, furthermore, that Mlle. Marsy, in installing the heater, has violated the terms of her lease. All this was duly deposited by Madame de La Ferté-Sénectère before the Tribunal des Referees, with the plea that the Tribunal appoint an expert to examine the heater and determine whether or not it was a source of danger. No one was present to represent Mlle. Marsy, so the Tribunal granted the plea and appointed M. Chabrol, an architect, as the expert. His report will be awaited with interest. Will he be so cruel as to make poor Mlle. Marsy shiver with the cold or move to new apartments?

Mademoiselle Morisset, a comedy by Louis Legendre, has been selected to follow L'Amorceur at the Gymnase. After that La Petite Paroisse, dramatized by M. Henricque from Daudet's novel, is to be done. L'Amorceur will be withdrawn at the end of the month. Beginning next week, Rosine, by Alfred Capus, will be given at the Gymnase on Tuesdays and Fridays.

Signor Novelli, at the Renaissance, has dipped into Shakespeare, having appeared recently in Othello and The Merchant of Venice. His Moor was hardly the equal of some of his other presentations, but his Shylock is pronounced marvelously effective.

Paul Vidal's new opera is scheduled for production at the Opéra on the 23d. Its title has been changed from Gautier d'Aquitaine to Bourgonde.

A performance of Measure for Measure was given by the Théâtre de l'Œuvre at the Cirque d'Été recently.

Jane Horwitz, the soprano of the Opéra Comique, was hurt badly by being thrown from a cab one day last week. Two of her ribs were broken, and she was bruised and cut about the head and shoulders.

Twenty thousand francs were the receipts at a recent performance at the Opéra. The ballet L'Etoile was the bill.

Madame Macé-Montrouge, a well-known actress of the Nouveautés Théâtre, is dead.

The new play, now in rehearsal at the Variétés, is called Madame X.

T. S. R.

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Published by NEW YORK DRAMATIC MIRROR

1422 BROADWAY.

CONGRATULATIONS

Letters Felicitating "The Mirror" on
Its Twentieth Anniversary.

Words of Praise and Appreciation from Leading Actors, Dramatists and Managers in England, France, Germany, Italy and America—Unprecedented Compliments.

The greater number of the following congratulatory letters were published in the Anniversary-Christmas MIRROR:

DEAR MR. FISKE:
I am delighted that THE DRAMATIC MIRROR is completing its twentieth year so successfully. All prosperity to it and to you and yours!
Very truly yours,
HENRY IRVING.

I wish long life and prosperity to the DRAMATIC MIRROR, which is so useful and which has elevated art and the actor.
TOMMASO SALVINI.

My best wishes for prosperity to THE DRAMATIC MIRROR on the occasion of its twentieth anniversary.
ADELAIDE RISTORI DEL GRILLO.

TO THE EDITOR OF THE DRAMATIC MIRROR OF NEW YORK:
From a spot beloved of American pilgrims; the favored retreat of one of the most beautiful women America has ever given to England—once an actress; the home also of another noted American, a painter of great delicacy and charm—I send these few words of greeting to an American journal.

The aim of THE MIRROR is to direct the taste of playgoers towards the sounder side of dramatic art, and I wish your paper a continuation of prosperity and increase in its influence. The drama—the true drama—is always struggling, swimming against the currents. Its strength is unflinching, but the support of the artistic section of the press does much to keep its head well above water.
ARTHUR D. PINERO.

I have been a subscriber for THE MIRROR for six years. I admire its artistic character, the variety of its editorials, and the multiplicity of its information. It is the true type of the theatrical journal, interesting and useful. When are we to have one in France that can be compared with it?
ALEXANDRE BISSEAU.

MOST RESPECTED SIR:
Permit me to send you, upon the occasion of the anniversary of your distinguished journal, THE DRAMATIC MIRROR, my most heartfelt wishes. Your wonderful paper has set itself the task primarily of furthering the interests of dramatic authors and of elevating and purifying artists. Thus you have rendered dramatic art a signal service—a service that we of the continent appreciate, for our art, to use Shakespeare's words, must have in view but one object, "to hold as 'twere the mirror up to nature," and as Nature everywhere is simply verity, so must its representatives through our art be simple and true. This is the goal we try to attain in our part of the world as you try to attain it in yours.

With renewed best wishes and with the expression of my profoundest esteem, believe me, respected sir,
Yours most devotedly,
A. SONNENTHAL.

TO THE EDITOR OF THE DRAMATIC MIRROR:
In view of the approach of the twentieth year of the publication of THE DRAMATIC MIRROR, I cannot repress my desire to send to you from over the sea my most sincere congratulations. I need waste no words in speaking of the value and usefulness of your admirable paper, for all that has long been recognized by your own public as well as by my own professional brothers in America; but it may be of interest to you to know that a German dramatic artist has for years followed with respect and appreciation the uncommon services of THE DRAMATIC MIRROR, a paper devoted to theatrical concerns, with whose circulation and influence we have no German theatrical paper can be compared with it even at a distance.

I watch the development of the American stage with all the more interest from having personally experienced with what an unprejudiced, frank and warmhearted greeting German artists have been received by the American press; moreover, I treasure the memory of a great number of valued and dear friends of the profession in America—Edwin Booth, John McCullough, Lawrence Barrett, Lester Wallack, John Gilbert, Frederic de Belleville, Franz Reindau, Rose Coghlan, Augustin Daly, A. M. Palmer and many others, whose exceeding kindnesses to me

"Are registered where every day I turn
The leaf to read them."

I beg you to accept, then, my heartfelt congratulations on the anniversary of your publication, believing that you will not cease to devote your energies in the future, as in the past, to the advancement of the interests of my colleagues of the American stage.

"Let them be well used; for they are the abstract and brief chronicles of the time."
Yours very truly,
LUDWIG BARNAT.

The only diplomacy possible is the diplomacy of art. It annihilates distance and unites the most widely distant peoples and nations in a communion of love and peace. I participate in the festivities of THE NEW YORK DRAMATIC MIRROR's anniversary as I would participate in a feast in my own home.
ROBERTO BRACCO.

DEAR HARRISON GREY FISKE:
I heartily congratulate you on the twentieth birthday of THE NEW YORK DRAMATIC MIRROR. One more year and our interesting friend will come of age and no doubt will be allowed to go out at will and come home with a latch key.

I read THE MIRROR religiously every week and enjoy it immensely for its frankness and independence; particularly when I am, as a public man, rubbed down and given a dressing.

Many who protest sometimes I fear "protest too much." I cannot shake off the shackles of an experience of forty years. *Quod scripsi scripsi.* I trust that I am "frank and independent" also, and "Erutus is an honorable man!" And now let us bury the hatchet.

Yours, with all good wishes,
CLEMENT SCOTT.

SIR:
All my sympathy to THE MIRROR, the friend and defender of real dramatic art . . . to THE MIRROR that for so long has encouraged the grandest and noblest aspirations and has become an ideal by its constant protection of ideals. Accept, sir, the assurance of my highest consideration.
LEON HENRIQUE.

DEAR SIR:
I congratulate you in that THE NEW YORK DRAMATIC MIRROR has completed its twentieth year, and I wish the paper all success in the future.
Yours truly,
J. FORBES ROBERTSON.

MY DEAR MR. FISKE:
I cannot let you go to press upon the twentieth anniversary of THE MIRROR's birth without a congratulatory word to be cast in with the

many you are certain to receive on so important an occasion.

Not slowly, but graciously and gracefully, THE MIRROR won its way by ability, honesty, impartiality, and all those qualities "that men do most admire," to its present position of unrivalled excellence.

That your journal has been the guide, philosopher and friend to its dramatic constituency cannot be gainsaid. God be praised! but perhaps your greatest claim to success is the fearless integrity that hems you about in the discussion and support of principles that are vital to the art you labor so zealously to foster and protect; and it is this, of course, which has won you the great following you have among the vast number of people who are deeply interested in the Drama and yet are not of it.

Dramatic journals come and go, but, like the brook of poetic fame, THE MIRROR goes on forever. This is as it should be, the reward of merit. So may it ever be!

Yours sincerely,
FRANCIS WILSON.

DEAR MR. FISKE:
Please accept my heartiest congratulations upon the coming of age of THE DRAMATIC MIRROR and upon the esteem in which it is held on both sides of the Atlantic.

Yours faithfully,
EDWARD S. WILLARD.

MY DEAR MR. FISKE:
I understand THE DRAMATIC MIRROR will celebrate its twentieth birthday in December next. I write to wish it many happy returns of the day, and a continuation of that success which it has so thoroughly deserved.

With kind regards I remain, my dear Mr. Fiske,
Very truly yours,
JOHN HARE.

MY DEAR SIR:
As an actor and manager in England I am sensible of the debt of gratitude we owe THE NEW YORK DRAMATIC MIRROR for sympathetic appreciation of our work, both while we are on this side of the Atlantic and when we venture to the United States of America. I wish you, sir, the admirable editor, and the whole of your talented staff, long life and prosperity.

Your obedient servant,
GEORGE ALEXANDER.

The good that THE DRAMATIC MIRROR has done in its twenty years of sturdy life is nothing in comparison with the good that it will do in the future in a country of irrepressible progress like the United States.

Yours faithfully,
VIRGINIA MARINI.

I wish long life to the noble artistic journal of New York.

GIACINTA PEZZANA.

A mirror that for twenty years
So spotless, clean and clear appears,
In which both truth and right reflect,
Seems fine to me.

With great respect,
MAX GRUBE.

DEAR MR. FISKE:
Let me take this opportunity of wishing THE DRAMATIC MIRROR success and many Happy New Years! May it always hold the mirror up to nature in its humanity, and continue the glass of fashion. Mr. Kendal unites with me in all good wishes. I am,
Yours faithfully,
MADGE KENDAL.

MY DEAR FISKE:
Hearty congratulations on your birthday—I don't mean yours, I mean your offspring's. THE DRAMATIC MIRROR now has arrived on the threshold of "man's estate." Let us hope it will behave itself as well in the future as it has done in the past.

Hearty good wishes for the well-being of THE DRAMATIC MIRROR!
Yours always,
LIONEL BROUGH.

DEAR SIR:
Accept from a reader of THE DRAMATIC MIRROR in its earliest days cordial congratulations upon the completion of its twentieth year, with best wishes for its constant prosperity.

Yours truly,
J. S. CLARKE.

MY DEAR MR. FISKE:
I am glad to congratulate you on the anniversary of THE DRAMATIC MIRROR. The fact that the paper has reached the end of its twentieth year successfully is a business matter, and gratifies me because we are personal friends. But I congratulate you especially on having achieved this success for the paper by years of dignified and worthy labor; showing that respect for actors and authors to which their great art entitles them.

I think all will agree with me—none more cheerfully, I imagine, than those with whom you have had grave controversies—I almost feel that I represent them as well as the rest of us—in saying that you have been peculiarly earnest and sincere, when great questions have arisen, in advocating the best interests of the theatre. State taxes and licenses, laws for children and for buildings, and professional charities, have always been treated by you with vigor and effectively, never passively.

As a dramatic writer, particularly, I remember the persistently aggressive force with which you anticipated the efforts of American authors and managers, and afterward assisted them to secure adequate laws to protect dramatic property in this country. Thanking you for that work, and with best wishes for the future, I remain,
Sincerely yours,
BRONSON HOWARD.

MY DEAR SIR:
I have observed with deep satisfaction the prosperity of THE DRAMATIC MIRROR, and, as an old votary and advocate of the drama, I am prompted to offer my congratulations upon the brilliant close of its twentieth year of able and faithful service, alike to the stage and society.

I have some acquaintance with the history of your paper, and I am aware of the heavy responsibility, the wearing anxiety, the incessant strife, and the thankless toil that are incident to the position of a dramatic reviewer. I know by long experience the burdens that you have borne; and I appreciate the calm will, the resolute energy, and the patient endurance with which you have met your professional difficulties and fulfilled your professional duty.

In New York, more perhaps than anywhere else in the United States, public feeling as to plays and actors has long been exceptionally sensitive and passionate, and no writer can be truthful in the discussion of these matters without arousing acrimonious resentment and incurring savage enmity. You have had, I believe, a liberal share of those luxuries, but I do not recall any instance in which you have been turned from the right path.

It has never seemed to me that the public mind is practically affected by newspaper opinion upon any specific play or upon any specific actor. The force that counts in the long run is the steady, propulsive influence of just thought, honest feeling, intellectual ability and pure character. It is not for me to endorse or to question your critical judgments. The one fact that I should wish especially to emphasize is the fact that, as to every essential point involving the welfare of the stage, THE DRAMATIC MIRROR has invariably been arrayed upon the right side.

I remember that you have opposed equally the canting Pharisee and the vulgar, mercenary speculator. I remember your friendship for such great leaders of the stage as Edwin Booth, Lawrence Barrett, and John McCullough. I remember your signal service to the cause of copyright for the protection of authors as well as actors. I remember your excellent and successful labors for the Actors' Fund. And I remember

your determined opposition to the Ring of sordid traders, which has been such a deadly disgrace and blight to the American stage. The theatre that you have supported and extolled is the theatre to which respectable and self-respecting people can repair, without risk of offense to good breeding and good taste; and I think that under your conscientious management THE DRAMATIC MIRROR has, therefore, worthily earned its right to be considered the representative journal of the dramatic profession in America.

This testimony, which may or may not be of value, is meant in kindness, and I trust that it may not be considered intrusive. I understand that I am regarded, by those who take the trouble to regard me at all, as a cold and unsympathetic person, anchored upon the past, and but little inclined to discern merit in any production of the present day; and, making a few exceptions, I have seen better plays, better actors, better papers and a more intelligent and refined public than are commonly encountered now. But I believe that I can still recognize honesty of purpose and zeal and fidelity in the able service of a worthy ideal, and, in this belief, I am wishing to express my respect for your conduct of THE DRAMATIC MIRROR and my earnest wishes for your continued welfare and happiness.

Faithfully yours,
WILLIAM WINTER.

MY DEAR MR. FISKE:
It were indeed no easy task to frame any combination of words that would fittingly express the full measure of praise to which I believe THE MIRROR's career justly entitles it. Having been on terms of varying intimacy, but unvarying respect, with your journal during its entire lifetime, I assume myself to be a juror amply qualified to render the verdict I have been driving at, and which the same is hereto appended:

I can call to mind no issue of THE NEW YORK DRAMATIC MIRROR that was not absolutely clear; none whose columns were not devoted exclusively to the best interests of the dramatic profession; none that was not a loyal and unswerving carrying out of a definite purpose. There has been during these twenty years, to the best of my knowledge and belief, no airing of dirty linen, no invasion of domestic or personal right, and no vituperation or abuse except to reply to venomous attack, or in the adherence to what I believed to be its duty as the defender of the best interests of the American stage.

All other "Organs of the Profession" died under the sheriff's mace or the fatal indifference of Public Opinion, because it did all of these things, and THE MIRROR passed successfully out of its teens because it didn't.

Very sincerely yours,
CLAY M. GREENE.

DEAR MR. FISKE:
I take pleasure in testifying to the great service which you have rendered to the theatrical profession by your conduct of THE DRAMATIC MIRROR. You have made it a paper which is at once clean and honest and interesting and successful—a fourfold achievement of which you have every reason to be proud.

Yours truly,
BRANDER MATTHEWS.

MY DEAR MR. FISKE:
My very sincere congratulations on THE MIRROR's twentieth anniversary. I only hope it is the precursor of its two hundredth. For cleanly criticism and an unquestionable devotion to the best interests of the profession to which I have the honor to pertain, it stands pre-eminent. May it and you as its steersman prosper.

Very truly,
J. CHEEVER GOODWIN.

MY DEAR MR. FISKE:
I congratulate THE MIRROR on reaching its twentieth birthday. It has indeed done good work for our profession, and has upheld the best and worthiest principles in dramatic art. Your MIRROR holds a place of affection in all our hearts.

Faithfully,
DAVID BELASCO.

MY DEAR MR. FISKE:
Dramatic journalism in this country has reached a dignity not anticipated by writers and players half a century ago. About that time actors of the first importance commanded but little press attention for their stage work, and but few scandals were manufactured to belittle the people of the theatre.

A change for the better is observable in the former case, but in the latter the daily press is giving its best inventions. "Mr. Irving Slapped Miss Terry's Face" and "The Degraded Woman was a Once Beautiful Actress" are the favorite headlines of even so-called respectable papers.

As an offset to this, however, the strictly dramatic weeklies of America and England are doing good work in defending the theatre against this cruel treatment, and THE MIRROR's many protests bear good fruit.

Paul Bourget's letter to the *Paris Figaro* places THE MIRROR in the front rank of American art journals. That this compliment is deserved will be generally admitted.

STUART ROBSON.

MY DEAR MR. FISKE:
I congratulate you, as many thousands do, on your great success with THE MIRROR. But I take it that the occasion of your twentieth anniversary warrants a little more than an expression of mere personal good will.

Underneath the individual victory you have achieved lies the sublime theory of the survival of the fittest. To one who has taken "fortune's buffets and rewards" with equal pleasure, there is an unspeakable satisfaction in beholding the eventful triumph of honest plan and purpose.

I hope you will continue to worthily represent the dramatic profession for many years to come. And what is more to the purpose, I hope the dramatic profession from one end of the country to the other will realize that it is so worthily represented.

Faithfully yours,
SIDNEY ROSENFELD.

MY DEAR MR. FISKE:
Personally, I have always found THE MIRROR to be just, whether in praise or blame; and its news columns a most valuable and reliable record of a play's success.

HENRY GUY CARLETON.

DEAR MR. FISKE:
I feel that you will believe me when I say that I wish you and THE MIRROR long life and happiness.

Sincerely,
JAMES A. HERNE.

DEAR MR. FISKE:
Your DRAMATIC MIRROR is the accepted chronicle of past and current theatrical events. THE MIRROR can be and is taken seriously. It is a business paper, with an artistic side—clean, honest, fearless, yet always just and truthful.

It is wholly reliable, a fact admitted by everybody, and everybody interested in the foreign and domestic stage reads it.

None knows of the breadth of its circulation better than I. I have bought it in Calcutta and read it in Teheran.

Yours respectfully,
JOSEPH ARTHUR.

DEAR MR. FISKE:
I have found the DRAMATIC MIRROR invaluable as a reference and recorder of things theatrical. The dignity of its tone and the honesty of its purpose are refreshing. It most thoroughly "fills the bill."

Yours,
LORIMER STODDARD.

DEAR MR. FISKE:
I desire to tender you my hearty congratulations upon THE MIRROR's Twentieth anniversary, so close at hand.

You say, "It has been THE MIRROR's aim to give dignity to the dramatic press, and to represent the worthy aspirants of the dramatic profession in all its branches."

That it has succeeded most admirably in this endeavor must be the opinion of every constant reader.

Again felicitating you upon your happy achievement, I remain,
Yours very sincerely,
MADEIRA LUCETTE RILEY.

DEAR MR. FISKE:
I have been a reader of THE MIRROR for ten years and I have always found it most valuable and interesting.

Faithfully,
MARTHA MORTON.

DEAR MR. FISKE:
Accept my congratulations upon the anniversary which marks the completion of THE MIRROR's twentieth year of life. To conduct a paper successfully is much; but to conduct it with an honest zeal for the highest interests of the profession which it represents is far more.

It is not what others have to say of a profession, it is what a profession has to say of and for itself that counts, and while there is no longer any painful social discrimination against the histrion, it is unfortunately true that the worst enemies of the dramatic profession are to be found in some of its own disciples, who are only too ready to decry their art and one another, forgetting that arts and professions, like individuals, must be self-respecting to command respect.

But great as is the responsibility of the spoken word, that of the word printed is infinitely more compelling in its general effect and in its potency to help or harm; accordingly, though one may not subscribe unreservedly to the views, tenets and opinions of any paper, when that paper consistently strives to give the drama its due place among the arts, it deserves the artist's sincere wishes for its continued existence and prosperity.

Yours sincerely,
MARGUERITE MERINGTON.

MY DEAR MR. FISKE:
Let me congratulate you on the twentieth anniversary of THE DRAMATIC MIRROR, a journal devoted to the best interests of the profession, and an encouragement to all who realize the dignity and importance of the art.

Yours faithfully,
CHARLES F. COGHLAN.

MY DEAR MR. FISKE:
The Christmas season being one of universal joy, a peculiar felicity decrees that this year's Christmas number of THE DRAMATIC MIRROR should also be that of its twentieth anniversary. THE MIRROR will not, indeed, have attained its majority until the close of 1899, but it cannot be regarded as a minor so far as valuable achievement is concerned.

It has been both discreet in its valor and valorous in its discretion; and the useful directions in which it will capably work under the impulse of the new century, must be of interest to very many who love the drama and the stage.

Faithfully yours,
A. E. LANCASTER.

MY DEAR MR. FISKE:
I congratulate THE MIRROR on having successfully emerged from its teens. It is a splendid paper, and it can be depended upon to furnish its readers with a full and comprehensive review of things theatrical.

Yours sincerely,
CHARLES KLEIN.

MY DEAR MR. FISKE:
I have only words of praise for THE MIRROR. I regard it as a truthful, independent paper, and I sincerely trust that it will continue to have a long and prosperous career.

J. H. STODDARD.

MY DEAR MR. FISKE:
I have never had the pleasure of meeting you, but allow me to congratulate you on the twentieth anniversary of THE DRAMATIC MIRROR. Its success is not to be wondered at, as, in addition to the excellence of type and paper and the beauty of the engravings, every number gives the dramatic news of this great country up to date, and the information is always to be relied upon. That it may long continue to prosper is the wish of
Yours truly,
C. W. COULDOCK.

MY DEAR MR. FISKE:
It is with the greatest pleasure that I write to congratulate you on the twentieth year of the publication of THE MIRROR.

For fifteen years I have read THE MIRROR, and I have always felt that it represents the best interests of the theatre in every way. I personally know a number of people who are not in any way connected with the theatre who take it always, knowing that it is sure to reflect the best aspect of the stage.

Sincerely yours, with every good wish for THE MIRROR's prosperity,
E. H. SOTHERN.

MY DEAR SIR:
I take great pleasure in tendering to you my sincere congratulations on the achievement of your twentieth anniversary as editor and proprietor of THE NEW YORK DRAMATIC MIRROR.

I have been a reader of THE MIRROR since the very commencement of its career, and have always opened its pages with a conviction that I should find not only a full but a truthful record of the entire world of amusement for the week, together with such clear and judicious criticism of the artists and their work as should come from a man like yourself, whose cultivation and refinement yield sound judgment and good taste in his work.

I have found THE MIRROR always on the side of art and the artists—never reveling in scandal nor crushing with unduly severe criticism. I wish you a continuity of your prosperous career, with all the increase that true merit deserves.

Yours truly,
F. F. MACKAY.

DEAR SIR:
Any publication which has for its aim to lend dignity to the dramatic press, to represent the worthy aspirations of the dramatic profession and to commemorate the achievements of the American stage, deserves a word of recognition and sentiments of good will; especially on the completion of its twentieth anniversary and at the glad Christmas season. It gives me, therefore, great pleasure to express my sincere congratulations to THE MIRROR for all that it has done to accomplish the above results.

With my best wishes for its continued success in its chosen field, and that the prosperity it so well deserves may always attend it, I am
Sincerely yours,
HENRY CLAY BARNABEE.

DEAR SIR:
I have been a reader of THE MIRROR for many years and I have always admired its dignified, honest and fearless attitude.

It has not always been conducted on a good "box-office" plan; but for every lapse from mere selfish business conduct, the professors and amateurs of the dramatic art owe it a debt of gratitude.

That it may continue to stand for all that is best in the drama for many more anniversaries is the sincere wish of
Yours very truly,
WILTON LACKAYE.

MY DEAR MR. FISKE:
THE MIRROR, I hold, is the best journal the theatre has enjoyed. The news and information I always find interesting and reliable. You have always my best wishes for its success.

Very truly,
SOL SMITH RUSSELL.

DEAR MR. FISKE:
I can only say of THE DRAMATIC MIRROR what all members of the profession in America are pleased to assert and acknowledge, that it is a credit to their calling. It is one of the very few

portable and dramatic subjects from an artistic standpoint, is a dignified spirit and without prejudice. Its present prosperity proves that its editors are recognized and its opinions respected throughout the country.

DR. WOLF HOPPER.

MY DEAR MR. FISKE:

As THE MIRROR's twentieth anniversary is drawing near, allow me as an actor to add my good wishes and congratulations to the many thousands you will doubtless receive. Success to THE MIRROR, a genuine dramatic paper, true and just to our profession—and the same to its Editor! Very truly yours,

HERBERT KELCEY.

MY DEAR SIR:

I have always considered THE DRAMATIC MIRROR the representative dramatic paper of this country. It is undoubtedly an acquisition to the press in general, as it furnishes theatrical information that could not be obtained through any other channel. Thus MIRROR has my best wishes. I remain, Sir, wishing it a Merry Christmas and a prosperous New Year, I am,

Sincerely yours,
JEFFERSON DE ANGELIS.

DEAR SIR:

Permit me to add my hearty congratulations to the many that you are no doubt receiving on the twentieth anniversary of the establishment of THE MIRROR.

Enduring success in dramatic journalism is possible only when a publication is just, dignified, free from prejudice and clear. That THE MIRROR has reached its present age and prosperity seems the best evidence of its high character.

Yours sincerely,
JOHN R. SCHOFFEL.

MY DEAR MR. FISKE:

I see that you intend issuing an anniversary number to complete the celebration of the twentieth year of THE DRAMATIC MIRROR.

Let me congratulate you upon the success of your paper: upon its energy, its interest, and its high position as a worthy organ of the American stage. I am sure you must feel gratified with its long and positive success.

Accept my best wishes for continued prosperity.

Truly yours,
TONY PASTOR.

DEAR MR. FISKE:

THE NEW YORK DRAMATIC MIRROR has been, from its inception, a thoroughly honest and fearless journal, devoted to the advocacy of all things in connection with the theatre which are good and true and pure. I believe that all the best friends of the stage rejoice in its prosperity and hope for it, not only the continued favor of the members of the dramatic profession, but a constant extension of its sphere of good influence.

A. M. PALMER.

DEAR SIR:

THE DRAMATIC MIRROR has been to me at all times a dramatic paper worthy of special regard, for the reason that it is well edited and otherwise all that could be desired. It most certainly is deserving of the support of the dramatic profession, because of its many excellent qualities. Trusting that its success may continue, I am,

Very truly yours,
HENRY C. MINER.

I see a little seed sown in the garden of journalism. I see it planted close to the field of the drama. I see the sunshine of enterprise glowing upon its petals. I see the plant thrive and I see it struggle, for some days are cold and cheerless. I see it survive the storm of adversity and I see it prosper when the symbol of good fortune tells it of a grander growth to follow. I see the plant take on new life year by year, and I see it grow larger, greater, better and more enduring. I see its purpose more clearly than ever before, and find it is friend and adviser to me and a host of others more deserving. I see it acquire new dignity and the glory of age. I see it surrounded by the gardeners of truth. Truth is the drama, the gardeners are the actors, and the plant that has thrived and blossomed into a tree is THE DRAMATIC MIRROR. I look back twenty years and behold a splendid achievement. I look forward twenty years and see a giant of strength. I rejoice in its prosperity and delight in its hopes.

ROLAND REED.

DEAR SIR:

The amusement world and all those who compose it realize the necessity of an organ in the utterances of which they can believe and which is published in the interest of no particular class, but of the entire profession. I trust you will celebrate many more anniversaries, and as the years go by grow richer in the esteem of your public.

Yours truly,
JOHN PHILIP SOUSA.

MY DEAR MR. FISKE:

Let me congratulate THE MIRROR on its approaching twentieth anniversary. Its growth has been something wonderful in these twenty years, not only from a financial but from an intellectual standpoint. Its rigid conformity to a fixed policy has earned the approbation of the reputable members of the dramatic profession.

The independent position it has always taken for the advancement of all that is good, its fearless attitude toward all that is bad, the knowledge that the actor and the actress have always received equal consideration with the manager, places it in the scale far above that attained by any dramatic paper in the history of American theatricals. No one appreciates this more than the actor or the actress of average talent, who is swayed by the encouragement which THE MIRROR has always accorded them.

THE MIRROR may feel proud of this record. Strictly independent, fearless in its utterances, just in its conclusions—may continued prosperity await it! Sincerely yours,

EDWIN KNOWLER.

DEAR MR. FISKE:

I have been a steady reader of THE DRAMATIC MIRROR for the twenty years of its career, and though at times differing from its opinions and its course of action in many ways, I most assuredly believe that THE MIRROR's aim (as the representative dramatic journal) has been to advance the best interests of the drama at large, and the highest purpose and noblest ambitions of the theatrical profession of America.

Truly yours,
LOUIS ALDRICH.

DEAR MR. FISKE:

It affords me great pleasure to be able to add my warmest congratulations to those that will come to you from THE MIRROR's army of admirers upon the occasion of its twentieth anniversary.

I have watched with ever increasing interest its progress from year to year, and its unquestioned popularity, I feel sure, has been attained only through the faithful chronicling of events theatrical, in an intelligent, terse and just manner, at all times.

May it ever continue upon its course of progress, the recognized medium of the American stage.

Sincerely yours,
HARRY KELLAR.

MY DEAR MR. FISKE:

I feel a kind of personal satisfaction, or pride, in the approaching celebration of THE MIRROR's completion of a round score of years of vigorous life, for I have followed its development from infancy to its present athletic young-manhood, and can testify that it has lived cleanly, worked zealously, and finally (and I should say enduringly) established itself as the representative theatrical journal of the Western world.

My own warm feeling for THE MIRROR springs from the many kindly services for which I am in its debt. However, I am bound to it for

Attention Opera House Managers :: and Stock

Owing to a change of policy in the GRAND OPERA HOUSE, St. Louis, the STOCK CO. (comprising the following ladies and gentlemen) will be at liberty after Jan. 7th, and can be engaged individually or as a complete organization.

THE COMPANY.

LILLIAN SUTTON, leads. LENA MERVILLE, soubrette. HELEN CRAVEN, ingenue. LILLIAN NORRIS, heavy. CLARA RAINFORD, grand dames. MILLIE LISTON, characters. FRANK ROLLESTON, leads. ED. EMERY, heavies. ALGERNON TASSIN, juveniles. HUDSON LISTON, comedy. HERBERT CHESLEY, characters. H. O. STUBBS, light comedies. BART. W. WALLACE, old men. WALTER S. CRAVEN, stage-director.

The Repertoire of the Company is as follows:

Little Lord Fauntleroy, Cheek, The Great Diamond Robbery, Northern Lights, A Night Off, Jim the Penman, The Senator, The Fatal Card, The Private Secretary, Charley's Aunt, A Social Highwayman, Jane, The Wife, Too Much Johnson, Blue Jeans, The Ironmaster, Charity Ball, Etc., Etc.

NOTE—For individual engagement, address the artist. For engagement of entire organization either on Share or Certainty, for not less than 4 weeks, address, J. BARD WORRELL, Mgr., Grand Opera House, St. Louis, Mo., till Jan. 9th.

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Second Season.

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Lillian Lawrence, as Anne of Austria, made an ideal queen, and acted in all her scenes with her usual intelligence and grace.—Boston Post, Dec. 27, 1898.

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The rights in and to this play are vested solely in Mr. Henry Arthur Jones.

The undersigned is the sole agent and attorney of Mr. Jones in the United States and Canada, and he has received specific instructions from Mr. Jones to prosecute any person producing in the United States or Canada, Saints and Sinners, The Middleman, The Rogue's Comedy, The Case of Rebellious Susan, The Masqueraders, The Dancing Girl, The Liars, Etc., without his authority first obtained.

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its conservation and feel a concern in its progress, because it always shows a real interest in the plans and hopes and ambitions of our struggling workers, and is ready with a helping hand and an encouraging word for the deserving.

It is something of an achievement to successfully pilot a dramatic newspaper through a period of twenty years, and it must be doubly gratifying to have your supporters endorse your clean, decent and wholesome policy. I congratulate you heartily.

Ever sincerely,
LULU GLASER.

MY DEAR MR. FISKE:

I offer THE MIRROR on this, its twentieth birthday, my hearty congratulations and best wishes, and the very best friending I can offer it is that it may follow in its prosperous future the policy it has adopted in its past.

THE MIRROR is the faithful, respectful, consistent friend of actors and actresses, and it should always be upheld and respected as such a friend deserves to be. It is in every department a thoroughly well-conducted newspaper, and the members of the theatrical profession can with just pride point to it as their recognized organ and representative.

Reiterating my best wishes to THE MIRROR and to you,

Cordially yours,
ROSE ETTINGER.

MY DEAR MR. FISKE:

Congratulations on the twentieth birthday, and best wishes for a coming-of-age celebration next year for the great son of the house of Theatrical! The old and illustrious family of which THE DRAMATIC MIRROR is the representative is also to be congratulated. THE MIRROR has always striven to uphold the dignity of the dramatic profession, to advance its interests, to protect its rights, and to abolish its abuses. Under your skillful editorship it has attained an excellent

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literary standard, while for actual information regarding theatrical business it is the only reliable medium this country affords.

In recognition of the many benefits already received and still to follow through your untiring energy, I congratulate my profession on having such a champion for justice and our rights. It has always been honest, good and pure, fair in criticism and an upholder of the art we love.

Long may THE MIRROR continue, as now, the greatest dramatic paper of the world! And long may you, my dear Mr. Fiske, train the child as he should go—a child no longer, however, but a man—and that he may grow stronger and greater with the ripening years in the best wish of

Your sincere friend,

R. B. MANTILL.

MY DEAR MR. FISKE:

I congratulate you on your twentieth anniversary. THE DRAMATIC MIRROR has always upheld the honor and dignity of the dramatic profession, and served its best interests, without descending to the publication of scandal and sensationalism that too frequently disgrace journalism and bring discredit upon our calling.

Cordially yours,
FREDERICK WARDE.

MY DEAR MR. FISKE:

I feel honored and happy to add my congratulations to the innumerable ones which will greet THE DRAMATIC MIRROR upon its twentieth anniversary.

For many years I have found both pleasure and instruction in its columns, which have been devoted to fostering the best in dramatic art.

THE MIRROR is a splendid chronicle of the stage world, recounting accurately the passing events, upholding the dignity of the player and putting forth every effort to encourage wholesome and artistic plays.

My congratulations again. Sincerely,
WALKER WHITESIDE.

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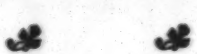
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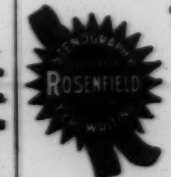
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